

China

China's Revolution
in Literature and Art

Reconstructs

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Front: Dancers perform for the masses on May Day in a Peking park.

Back: A People's Liberation Army unit under the Kunming Command marches through Lou-shankuan Pass where the Red Army passed on the Long March.

Inside front: On the worksite of a water conservation project in Honan province.

Inside back: Young shock brigade members of the Kwangchow Shipyard working at night.

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China's Revolution in Literature and Art

WEN HSIAO

CHINA'S Great Proletarian Cultural Revolution has brought tremendous changes in every section of society. The revolution in literature and art, as an important part of the cultural revolution, has brought victories of great significance. It smashed the rule of the revisionist line in literature and art, swept away the feudal, bourgeois and revisionist muck that filled these fields, and opened up a new world of socialist literature and art. Model revolutionary theatrical productions appeared one after another. Worker, peasant and soldier heroes proudly mounted the stage with heads high and broad strides. Propelled by the model revolutionary works, it has become a prevailing trend to portray and eulogize workers, peasants and soldiers. All this marks the brilliant victory of Chairman Mao's proletarian rev-

olutionary line in literature and art.

How It Began

Literature and art had long been the hereditary territory of the exploiting classes, where feudalism, capitalism and revisionism wielded tremendous strength and influence. The struggle in these fields between the proletariat and bourgeoisie had always been fierce.

During the anti-Japanese war (1937-45), in his *Talks at the Yanan Forum on Literature and Art* (1942), Chairman Mao set out a comprehensive Marxist-Leninist line for a revolutionary literature and art. He clearly pointed out that **"all our literature and art are for the masses of the people, and in the first place for the workers, peasants and soldiers; they are created for the workers, peasants**

and soldiers and are for their use". As for their task, he said, **"All the dark forces harming the masses of the people must be exposed and all the revolutionary struggles of the masses of the people must be extolled; this is the fundamental task of revolutionary writers and artists."** Literature and art must **"operate as powerful weapons for uniting and educating the people and for attacking and destroying the enemy"**.

After the forum some revolutionary writers and artists followed this orientation, reformed the old Peking opera and presented one about a 13th-century peasant uprising. This was *Driven to Join the Liangshan Mountain Rebels*. Chairman Mao promptly approved the effort. In a letter to the Yanan Peking Opera Theater in 1944 he wrote, **"History is made by the**

The Peking opera *Taking Tiger Mountain by Strategy*.





The Central Philharmonic Orchestra performs the symphonic music *Shachiapang* for rural commune members.

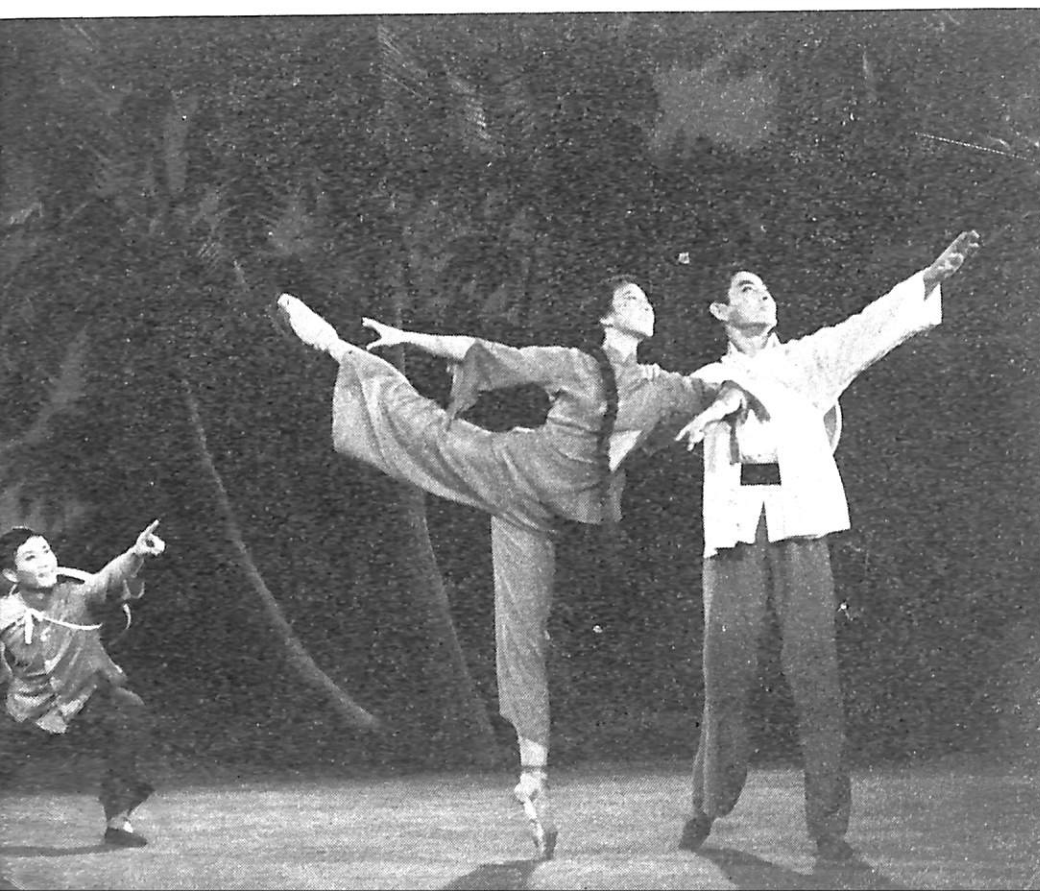
people, yet the old opera (and all the old literature and art, which are divorced from the people) presents the people as though they were dirt, and the stage is dominated by lords and ladies and their pampered sons and daughters. Now you have reversed this reversal of history and restored

historical truth, and thus a new life is opening up for the old opera.”

When liberation came in 1949 the Chinese revolution moved on from the democratic revolution against imperialism and feudalism to the socialist revolution. Liu Shao-chi and other revisionists,

however, controlled the literary and art fields and stubbornly opposed Chairman Mao's proletarian revolutionary line. They fought reforms, struggled to strengthen their counter-revolutionary revisionist line, and instead of making literature and art serve the workers, peasants and soldiers, substituted “literature and art for the whole people”.

Ballet Red Detachment of Women.



Thus in literary and art circles they created a murky atmosphere stressing the past more than the present, worshipping things foreign and scorning things Chinese, praising the dead and holding the living in contempt. The stage was filled with bad plays glorifying emperors, kings, generals, ministers, scholars and beautiful women. The politically overthrown landlord and bourgeois classes continued to strut around on the stage. Feudal, bourgeois and revisionist literature and art was rampant, poisoning people's minds and disrupting and undermining the socialist economic base.

At the Tenth Plenary Session of the Eighth Central Committee of the Chinese Communist Party held in 1962 Chairman Mao warned,



The Yenling County Honan Opera Troupe on its tour of the countryside.

“Never forget class struggle”, and stressed the absolute necessity of grasping class struggle in the ideological sphere. In 1963, speaking of literary and art circles still revisionist-controlled, he said, “The social and economic base has changed, but the arts as part of the superstructure, which serve this base, still remain a serious problem. . . . Isn’t it absurd that many Communists are enthusiastic about promoting feudal and capitalist art, but not socialist art?”

Again, in 1964, he said, “In the last fifteen years these associations, most of their publications (it is said that a few are good) and *by and large* the people in them (that is not everybody) have not carried out the policies of the Party. They have acted as high and mighty bureaucrats, have not gone to the workers, peasants and soldiers and have not reflected the socialist revolution and socialist construction. *In recent years*, they have slid right down to the brink of revisionism. Unless they remold themselves in real earnest, at some future date they are bound to become groups like the Hungarian Petofi Club.”

Flames of Revolution

Chairman Mao was criticizing Liu Shao-chi’s bourgeois headquarters and the revisionist line being pushed in literature and art. His words lighted the flames of a proletarian revolution in literature and art. China’s revolutionary writers and artists began this revolution with the transformation of Peking opera, ballet and symphonic music. “We will promote modern revolutionary works on the stage,” they said, “and create revolutionary heroes of our time,” and began to put their words into practice.

Why these three? Because they had long been strongholds tightly controlled by feudalism and the bourgeoisie as inviolable and sacred areas of literature and art.

Old Peking opera, for example, a 200-year development of the landlord and bourgeois classes, was considered “technically the most sophisticated” of all Chinese operatic styles. It propagated chiefly Confucian ideas, feudal superstition and other corrupt and reactionary

themes. Old ballet and symphonic music were forms introduced from abroad and had never been remolded. Stamped with the imprint of capitalism, they were ill-adapted to portraying the life, thoughts and feelings of the Chinese working people. Without thorough reform these old art forms could not serve the workers, peasants and soldiers, proletarian politics and the socialist economic base. Instead they would serve to undermine this base.

Only when these strongholds are captured by the proletariat, when brand-new model works of Peking opera, ballet and symphonic music are created to serve proletarian politics, socialism and the workers, peasants and soldiers can the experience gained in reforming them push the reform and development of other art forms and the revolution in the superstructure in general.

Model Revolutionary Productions

The revolution in Peking opera that began in 1964 was not only the prologue to the revolution in literature and art but also the prelude to the Great Proletarian Cultural Revolution and the harbinger of the attack on the Party capitalist roaders. The victorious progress of the cultural revolution broke up the attempt of the bourgeoisie in the Party to restore capitalism, criticized their revisionist line, recovered the authority usurped by them and greatly accelerated the revolution in literature and art. Guided by Chairman Mao's revolutionary line, under the direct concern of the proletarian headquarters headed by Chairman Mao, with hard work and enthusiasm, revolutionary writers and artists created eight model revolutionary theatrical productions — the modern revolutionary Peking operas *Taking Tiger Mountain by Strategy*, *The Red Lantern*, *Shachiapang*, *On the Docks* and *Raid on the White Tiger Regiment*; two modern revolutionary ballets, *Red Detachment of Women* and *The White-haired Girl*; and the revolutionary symphonic music *Shachiapang*.

These new productions marked the end of centuries of domination on the stage by "lords and ladies and their pampered sons and

daughters". Worker, peasant and soldier heroes now occupied the stage — a transformation of tremendous significance in the history of China's literature and art.

More model revolutionary works followed — the piano music *The Red Lantern* with Peking opera singing, the piano concerto *Yellow River*, the Peking operas *Song of the Dragon River*, *Red Detachment of Women*, *Fighting on the Plains*, *Azalea Mountain* and *Boulder Bay*, the ballets *Song of the Yimeng Mountains* and *Children of the Grasslands* and the symphonic music *Taking Tiger Mountain by Strategy*. These consolidated the work begun and accelerated the creation of vigorous socialist literature and art throughout the country.

Revolutionary History on Stage

The model revolutionary theatrical productions were created by following Chairman Mao's revolutionary line in literature and art and striving to unite revolutionary political content with the best possible perfection of artistic form. They are fine examples of making literature and art serve the workers, peasants and soldiers, of "making the past serve the present and foreign things serve China"

and "letting a hundred flowers blossom; weeding through the old to bring forth the new". Thoroughly transformed, the model productions are new proletarian works with a Chinese national style.

They cover a wide range of subjects. All of them take class struggle as the key link in their themes, and together their stories reflect a half century of the bitter struggles and hard-won victories of the Chinese proletariat and the masses of the people led by the Communist Party and Chairman Mao. The model works point to the victory of Chairman Mao's revolutionary line in different periods of the Chinese revolution.

At the critical turning point between the First Revolutionary Civil War (1924-27) and the Second Revolutionary Civil War (1927-37), independent regimes of armed workers and peasants were the sparks which would start the prairie fire (*Azalea Mountain*). During the Second Revolutionary Civil War the battle flag of a detachment of women on Hainan Island flies in the smoke of battle (*Red Detachment of Women*). A peasant girl's struggle sets forth the principle that "where there is oppression there is revolt" (*The White-haired Girl*). The Chinese people's magnificent struggles un-

Tibetan dancers in the ballet *The White-haired Girl* in Lhasa.





A scene from *Taking Tiger Mountain by Strategy* for the people of a remote mountain village.

The Central Philharmonic Orchestra gives a concert for commune members outside Foochow in Fukien province.



During a break from farm work, professional singers give a scene from *Fighting on the Plains*.





The China Peking Opera Troupe presents a scene from *The Red Lantern* for the people of the old revolutionary base at Yanan.

The Shanghai Peking Opera Troupe, while working at the Mawei Harbor in Foochow, sings arias from *On the Docks* for the workers.



fold in the war of resistance against Japanese aggression (*The Red Lantern*, *Shachiapang* and *Fighting on the Plains*).

Just before liberation a pursuit detachment of the Chinese People's Liberation Army mobilizes the people to take a bandit lair on Tiger Mountain, sounding the bugle for the liberation of the whole country (*Taking Tiger Mountain by Strategy*). In the war against U.S. aggression in Korea, the Chinese and Korean people, fighting together, launch a surprise raid on an elite enemy regiment, a triumphant song of internationalism (*Raid on the White Tiger Regiment*). In the new China the high aims and soaring determination of the working class continuing the revolution under the dictatorship of the proletariat pervade a socialist port (*On the Docks*). And in the people's communes the communist spirit and style of work is praised (*Song of the Dragon River*).

Proletarian Heroes

The model revolutionary theatrical productions are also a gallery of proletarian heroes and heroines. **"The people, and the people alone,"** Chairman Mao says, **"are the motive force in the making of world history."** At the center of the Chinese revolution is the struggle of the proletariat and millions of other people under the leadership of the Communist Party and Chairman Mao. From *Azalea Mountain*, reflecting the struggles of the twenties, to *On the Docks* and *Song of the Dragon River*, reflecting the struggles of the sixties, the model works praise the feats of the proletariat and the masses. They do this by creating typical proletarian heroes with the method of combining revolutionary realism with revolutionary romanticism. These are worker, peasant and soldier heroes guided by the correct line of the Party, outstanding because they consciously put Chairman Mao's revolutionary line into practice.

The creation of the model works was itself a fierce class struggle. From the beginning there was interference and sabotage from both the Liu Shao-chi and the Lin Piao bourgeois headquarters. In positions of power they used their au-

thority to obstruct experiments. They sneered at the revolution in Peking opera and ballet, deliberately made things difficult, set up all kinds of obstacles, trying to halt any reform before it could begin. Then as the revolution in literature and art broke through the obstacles and began to develop vigorously, they changed tactics and tried to warp and distort the images of proletarian heroes being created.

Portraying proletarian heroes is the basic task of socialist literature and art. The class to which the heroes belong determines the class which will dominate literature and art, and this involves the fundamental question of which class will exercise dictatorship. Only by creating typical proletarian heroes can the proletariat guarantee its dictatorship over the bourgeoisie and other exploiting classes in literature and art and ensure that the workers, peasants and soldiers control literature and art and become its true masters.

In fighting the creation of true images of proletarian heroes, Liu Shao-chi, Lin Piao and their gangs used such methods as "secretly replacing the beams and pillars with rotten timbers" to try to distort proletarian heroes. They insisted that the "shortcomings" and "wavering" of such heroes be brought out.

In the original script of the Peking opera *The Red Lantern*, for example, they stuck in a ridiculous detail in which Li Yu-ho, the underground Party worker and railroad switchman, steals a drink at home—a complete distortion of this Chinese working-class hero of gigantic stature who dedicates himself to the revolutionary cause of the proletariat and gives his life to the struggle for liberation.

In another example from the Peking opera *Taking Tiger Mountain by Strategy*, they distorted the heroic image of Yang Tzu-jung, a PLA platoon leader who enters the enemy lair in disguise, by playing up his "bandit air", making him hum ribald tunes and depicting him as a mountebank mouthing gangster talk. Such sleights of hand by the revisionists were firmly resisted by the revolutionary writers and artists.

Pushing aside all attempts to sabotage the model works, the writers and artists were successful in creating heroes typical of the proletariat. In the process they accumulated valuable experience for the building of socialist literature and art: Persist in the principle of creating characters in which the best and highest of the working class is portrayed, unrestricted by real life and people. Take these characters from life but portray them higher than life. Bring out the character of such heroes by putting them in the thick of sharp class struggle and the two-line struggle. Give prominence to positive characters among all the characters, to heroes among the positive characters, to the principal hero among the heroes. Create special environment, character and personality and use all kinds of artistic media to make the proletarian heroes stand out. Reveal the heroes' inherent communist spirit. Unify their common characteristics and their individual characteristics.

The Role of Model Works

The power of example is tremendous. The heroes of the model revolutionary theatrical productions have been such examples. They have come alive on stage and screen and struck root in the hearts of millions of people. Their inspired and passionate arias are sung all over China. Their militant stories have become a part of every household.

The vow of PLA scout Yang Tzu-jung in *Taking Tiger Mountain by Strategy*, "Well I know there's danger ahead, I'm all the more set on driving forward", and the resolute words of Party worker Ko Hsiang in *Azalea Mountain*, "The proletariat looks upon the stormy waves as nothing", have become militant slogans of a revolutionary people relentlessly forging their socialist society.

The "Dragon River spirit" of keeping difficulties for oneself has become widespread in agriculture and industry. Inspired by the heroes of the model productions, the masses of China's workers, peasants and soldiers are turning their own revolutionary and pro-

(Continued on p. 11)

Art and Literary Circles Criticize Teng Hsiao-ping

CHINA'S art and literary workers are struggling to defeat a Right deviationist attempt to reverse the correct verdicts of the cultural revolution. They are fighting revisionism in their field with mass criticism.

Last summer a Right deviationist wind was stirred up by Teng Hsiao-ping. In the field of art and literature he concentrated his attacks on the model revolutionary theatrical works and the proletarian revolution in art and literature of which these model works are its hallmark. It attempted to replace the correct leadership of Chairman Mao's revolutionary line in the art and literature sphere since the cultural revolution with a revisionist line in order to restore capitalism to the art and literary stage and move it to the political stage. Hence, the current struggle is over whether or not to continue the proletarian revolution in art and literature. The immediate issue is whether to support or negate the model revolutionary theatrical works as the principal hallmark of the revolution in art and literature and the basic experience gained in creating them.

Following the orientation pointed out by Chairman Mao that art and literature serves the workers, peasants and soldiers and integrating revolutionary realism with revolutionary romanticism, the model revolutionary theatrical works born during the Great Proletarian Cultural Revolution have put the proletarian heroes on the socialist stage and swept off the emperors, kings, generals, ministers, scholars and beauties who had so long held sway. These works present the class struggle and the struggle between the proletarian and bourgeois lines in various periods of the revolution under the leadership of Chairman Mao and the Chinese Communist Party. The rich experience gained in creating the model revolutionary theatrical

works has given strong impetus to the transformation of all forms of art and literature — dramas, novels, poems, films, music, dances, *chuyi* (storytelling and ballad singing) and the fine arts. It has greatly promoted the thriving development of socialist art and literature.

But Teng Hsiao-ping came out to attack the emphasis on typical proletarian heroes in the model works as "letting a single flower blossom". He characterized the emphasis on class struggle as "one-sided thinking in terms of absolutes".

The masses of workers, peasants, soldiers and revolutionary literary workers and artists who cherish the model revolutionary theatrical works naturally hit back and hold that it is essential to distinguish right from wrong. Should socialist art and literature portray proletarian heroes or make heroes of the landlord class and the bourgeoisie?

Before the cultural revolution, over 90 percent of the programs of the existing 2,800 theatrical troupes depicted Chinese and foreign emperors and kings, generals and ministers, scholars and beauties, eulogizing members of the landlord class and the bourgeoisie as heroes who created history.

These programs implied that it was justified to exploit and oppress the people and that those who work with their minds govern those who work with their hands. They encouraged such ideas as fighting for one's own "existence", money is almighty, "the theory of human nature" and "everything is decided by Heaven" — ideas much lauded by the exploiting classes. They played up the ideology, sentiments and ways of life of the decadent landlord and capitalist classes.

The real creators of history, the working people, were vilified on

stage as flunkies and thieves. Obviously, in the field of literature and art, the landlord and capitalist classes were exercising dictatorship over the proletariat. Teng Hsiao-ping, however, praised these old programs as "manifesting the wisdom of emperors and kings, generals and ministers".

The model revolutionary theatrical works have created many heroes who, through their distinctive individuality, display the nature of the proletariat — the class will and ideals of the proletariat. Through these images, the model works praise the communist spirit and criticize the reactionary, decadent ideology of the bourgeoisie and the doctrines of Confucius and Mencius. They affirm the dictatorship of the proletariat over the landlord and capitalist classes on the stage, much to the welcome of the broad masses of the people.

DURING the mass debate, an art worker criticized the essence of Teng Hsiao-ping's attack on the model revolutionary theatrical works: "Teng Hsiao-ping never wanted the hundred flowers of proletarian literature and art to blossom. He wanted the free will and choice of the bourgeoisie."

The national art exhibit in 1962 was an example of this. Under cover of "letting a hundred flowers blossom", the supporters of the revisionist line displayed paintings of fairies, monsters, dead trees, withered leaves, flowers, birds, insects and fish, all expressing ideas, feelings and interests of the landlord and capitalist classes. These works occupied a dominant position in the exhibit.

"The lesson was profound!" the art worker said. "Which should be cultivated, the hundred flowers of the proletariat or the 'single flower' of the bourgeoisie? This is a question of class struggle and a struggle between the two lines."

把反击右倾翻案风的斗争进行到底！

毛主席语录



Members of the Shantung Peking Opera Troupe criticize Teng Hsiao-ping's counter-revolutionary revisionist line.

He then noted that at national art exhibits held after the start of the cultural revolution, works by workers, peasants and soldiers made up two-thirds of those on display, their themes covering progress in every field and aspect of socialist China.

An opera singer spoke of her personal experience, "Before the cultural revolution I sang old operas propagating feudal ideas and the sentiments of the bourgeoisie and petty bourgeoisie. Today, I sing operas depicting the strength of the working people in transforming the world. Before liberation four of my brothers and sisters either died of starvation or were sold in slavery. I was sold to an opera troupe. I know the oppression suffered by the working people. But after liberation I too was influenced and corrupted by the revisionist line of seeking personal fame and drifted away from serving the revolutionary needs of the working people. The revolution in literature and art today has brought me back on the side of the workers and peasants."

While criticizing the revisionist line, a representative of the dance school of the May 7 Arts University said, "Before the cultural revolution, children of eleven or twelve were trained to mimic the 'dignity' and 'airs' of feudal lords and big capitalists so they could play the roles of ancient or foreign persons, understand the ideas and feelings

of the decadent class and the sentiment of scholars and beauties that 'love is supreme'. After six or seven years of this, we graduates became intellectual aristocrats floating above the worker-peasant masses, divorced from the reality of Chinese society. We neither understood the workers and peasants nor could we act in worker-peasant roles." The representative went on, "The literature and art of the working class cannot develop until the landlord and bourgeois art and literature are discarded."

SHOULD socialist literature and art strive to reflect the class struggle today and serve proletarian politics?

Before the cultural revolution the revisionists claimed that literature and art is above classes and politics. The "smell of gunpowder" was out, "human interest" was what was wanted. So, to army-men, for example, the old Peking opera troupe gave operas that exaggerated the horror of war, lauded bourgeois pacifism and dwelt on the separation of husband and wife. The old philharmonic society gave concerts that mirrored the ways of life and "sorrow" over love affairs of people of the idle class to workers striving to overfulfil the state production plans. This was intended to lull the workers in their efforts to build socialism.

But worker-peasant-soldier audiences expressed their dislike of

all this long ago. Musicians of the Central Philharmonic Society still remember how factory workers once refused a second performance at their plant. Literature and art "above classes and politics" is only a bourgeois way of struggling against the working class.

Though revisionists spread the theory that class struggle is dying out, in fact they themselves never cease waging it, struggling every day against the proletariat with their feudal and bourgeois ideologies!

Marxism holds that class struggle is the direct motive force in the development of history and is the great lever of social change. With clear-cut ideology and vivid artistic images, the model revolutionary theatrical works penetratingly depict the great struggle of the Chinese proletariat and people, led by the Communist Party, in seizing political power and consolidating the dictatorship of the proletariat.

Some 100,000 people flocked to see the Peking Opera Troupe perform *Shachiapang* in the square at Tsunyi in mountainous Kweichow province. Some came as far as 100 kilometers to watch it. In Shaoshan, Chairman Mao's birthplace, several thousand peasants with lanterns and flashlights traveled from surrounding areas to see *Azalea Mountain*, a new Peking opera which shows that the armed struggle of the Chinese peasants had to have the leadership of the Communist Party to succeed.

A representative of the Peking troupe pointed out, "Peking opera, although it has existed for more than a century, has never been so loved by the broad masses of people as it is today. This is because it has been revolutionized and today portrays the struggle of the working people, their class stand and their ideology."

In the field of films, *Making the Break* was the first to show the proletarian revolution in education. When production started last summer, capitalist roaders attacking the revolution in education tried to obstruct and halt the film. The production group, however, would not move from its support of the revolution in education. In

spite of the sweltering summer heat, they finished it in 74 days of shooting. The film has been widely praised as "unparalleled in ideological depth and artistic achievement in comparison with films made before the cultural revolution" and as "having immediate significance in the revolutionary

mass debate". Its director said, "Works of literature and art should reflect class struggle and all literary and art workers should participate in class struggle."

Chairman Mao pointed out long ago that China's literature and art is of the proletariat, of the Party. In class society, literature and art

are weapons in class struggle. Proletarian literature and art must serve proletarian politics. When capitalist roaders attempted to restore the dictatorship of the bourgeoisie in the realm of Chinese literature and art they ran into a resolute battle by the working people.

(Continued from p. 8)

duction struggles into new epics. Proletarian revolutionary literature and art is becoming the powerful ideological weapon it should be in consolidating the dictatorship of the proletariat, preventing a restoration of capitalism and building socialism.

The model revolutionary theatrical productions and the experience gained in creating them have promoted a tremendous development of socialist literature and art across the country. Huge numbers of good works have appeared in drama, literature, films, music, dance, *chuyi* (storytelling and ballad singing), fine art and photography. The national performing arts festivals held in 1974 and 1975 offered nearly 200 programs selected from the provinces, municipalities and autonomous regions. The four annual national art exhibitions since 1972 have presented 12,800 art works. The writing and publication of novels have surpassed pre-cultural revolution records. The making of feature films has accelerated, resulting in such outstanding ones as *Chunmiao* (Spring Sprout), *Making the Break*, *The Second Spring*, *The Shining Red Star*, *Pine Ridge* and *An Unforgettable Battle*, all welcomed enthusiastically by the workers, peasants and soldiers.

Dozens of local opera and *chuyi* styles have adapted the model productions, a factor which has revolutionized them and promoted new progress. Infused with the proletarian revolutionary spirit of our time, some old opera styles which were disappearing have taken a new lease on life. Mass amateur writing, dramatic and literary review and performing activities have become more extensive and vigorous than at any time in history.

In the course of the revolution in literature and art, the ranks of proletarian revolutionary writers and artists are maturing and expanding. Never before have so many workers, peasants and soldiers engaged in creative and critical writing. Their appearance has infused the ranks of writers and artists with new blood.

Practice in creating proletarian literature and art has revolutionized the thinking of the writers and artists themselves. Drama and opera troupes no longer confine themselves to the towns and cities. Many of them regularly tour the countryside to perform for the workers, peasants and soldiers. Driving carts, carrying baskets, shouldering carrying poles, they go from village to village, joining the life and struggle of the workers, peasants and soldiers, taking part in the local collective productive labor and consciously remolding their world outlook. This has earned them the people's praise as revolutionary "drama troupes on cartwheels" and "pack-basket troupes".

The revolution in literature and art, with model revolutionary theatrical productions as its hallmark, has promoted a nationwide flourishing of socialist literature and art, an increased variety of art forms and styles, a revolutionized army of writers and artists — in short, an entire literary and art scene in which "a hundred flowers blossom" with great new vigor.

Defend this Revolution

The victory of the proletariat is a heavy blow to the bourgeoisie. The orientation and road as indicated by the revolution in literature and art and the model productions, their far-reaching signifi-

cance and force as examples have made the bourgeoisie hate and fear. They have struck back with every trick, deception and slander. In the Right deviationist attempt to reverse correct verdicts in literature and art last summer, the arch unrepentant Party capitalist roader Teng Hsiao-ping fabricated a compound of ridiculous lies, clichés and fallacies such as "we cannot have the model productions bloom as a single flower" and "model productions have obstructed the development of literature and art". Opinions such as these were created to help reverse correct verdicts and restore capitalism. The brilliant achievements of the revolution in literature and art, particularly its great flowering throughout the country, are the strongest repudiation of these slanders.

The struggle between the proletariat and the bourgeoisie has always been one of giving blow for blow. The victory of the proletarian revolution in literature and art has to be defended with struggle. The more the bourgeoisie attacks model revolutionary theatrical productions, the more the Chinese proletariat treasures them, loves them, defends them. The sabotage of the revisionist line of Liu Shao-chi and Lin Piao failed to block them, and the slanders and attacks of the unrepentant capitalist-roader Teng Hsiao-ping today cannot block them or halt the advance of the revolution in literature and art symbolized by the model revolutionary theatrical productions. Through China's current struggle to repulse the Right deviationist attempt to reverse correct verdicts, the proletarian revolution in literature and art will score new victories and bring about a still greater flowering of socialist literature and art.

What I Have Learned in the Revolution in Art and Literature

YANG CHUN-HSIA

The author as Ko Hsiang, the Party political worker in *Azalea Mountain*, as she denounces the enemy at the execution ground.



LAST SUMMER an adverse current incited by the unrepentant capitalist-roader, Teng Hsiao-ping, appeared in China's art and literary circles. It attacked the model revolutionary theatrical works and extolled the revisionist line that had dominated the art and literary fields for 17 years before the cultural revolution. To speak in favor of this sinister line the bourgeoisie even said that the good performers in the model revolutionary theatrical works had been trained by "the 17 years". This is a vicious attack on the proletarian revolution in art and literature and a gross slander of us art and literary workers.

The revolution in art and literature, with the model revolutionary theatrical works as its principal hallmark, has not only produced fine works and provided experience in how to make art serve socialism but also trained a large group of proletarian writers and artists. Who should we give all the credit to, the proletariat or the bourgeoisie, Chairman Mao's revolutionary line in art and literature or the revisionist line of "the 17 years"? This is an issue of principle that must not be distorted. As Chairman Mao said, **"Take a peach tree for example. When the tree yields peaches they are the fruits of victory. Who is entitled to pick the peaches? Ask who planted and watered the tree."** We literary and art workers all have personal experience about what Chairman Mao said here and have the right to express our opinion on this issue of principle.

I entered the Shanghai School of Theatrical Art in 1954 when I was 11 years old. In the 22 years since, Chinese art and literature have gone through epoch-making changes. I have been a part of these changes.

In 1954 I was a Young Pioneer, but the operas I learned in the school were all about feudal characters — emperors, kings, generals, ministers, scholars and beauties. The idea pushed in the school was "If you develop a specialty and do it with unsurpassed skill, you will be applauded and respected wherever you go."

The first opera I learned was *The Palace of Eternal Youth*, which described the love story of Emperor Ming Huang of the Tang dynasty and his favorite concubine, Lady Yang. I was to sing the part of Lady Yang. "You've got the makings of a good *ching yi* (dignified young or middle-aged woman specializing in falsetto singing in Peking opera)," somebody said to me. "This is just the role for you to start with. It's got all the basic requirements of a *ching yi*. Do a good job and you'll have a bright future."

All day long I practiced speaking, gesturing and walking in the manner of an aristocratic lady of feudal times. I sang lines which I did not really understand, such as "Suddenly, receiving grace and favor, I feel as if transported from earth to heaven." A Young Pioneer in a socialist country filled with revolutionary fervor, made to think and act like a concubine in a feudal court full of decadent sentiment — what a gap between them! This was the way the revisionist-oriented theatrical school started my training — with the reactionary thinking of the landlord and bourgeois classes. The aim was, in Lenin's words, to train young people **"in such a way as to be useful servants of the bourgeoisie"**.

Poisoned by the bourgeois ideas of making one's own way and achieving personal fame, and the Confucian ideas that pervaded the school, we Young Pioneers became little oldsters in only a few years. I buried myself in traditional operas which extolled people of the exploiting classes and gradually lost my political enthusiasm. I cared less and less about the future of the socialist motherland, revolutionary ideals and comradely relationship with my schoolmates. All I cared about was to work hard and become a famous actress.

After graduation I was assigned to the Shanghai Youth Peking Opera Troupe. The theater was then under revisionist control. In our troupe the most important thing had become to apprentice oneself to a famous singer and get further training in one's special type of role. Corrupted by bourgeois thinking, some of the people

around me degenerated, others made serious mistakes. I was wrapped up in the idea that "art is everything" and was complacent about being assigned to sing in several major operas starring the *ching yi*.

But these old operas we gave were applauded only by the bourgeoisie. The workers and peasants did not like them. Once we went to a commune outside Shanghai and put on two old operas. When the performance was over we were asked by the poor and lower-middle peasants, "You call yourselves the Youth Peking Opera Troupe but all you gave were operas about ancient times. Why don't you put on something new, about socialism?" This shook me. Still I wasn't very clear about what the correct orientation was, what was really revolutionary.

What had the revisionist line of "the 17 years" given us? Feudal, bourgeois and revisionist thinking that alienated us from the workers and peasants and turned us into delicate spiritual aristocrats. If we went on like this we would be buried along with the old Peking opera or become tools for undermining socialism and restoring capitalism. Such were the prospects for us young people under "the 17 years".

A REVOLUTION in Peking opera began in 1964. In the process of reforming the old Peking opera I began to realize that artists could have a bright future only by serving the workers and peasants as Chairman Mao urges us. In 1971 I was asked to sing Ko Hsiang, a Communist Party member sent to lead a peasant uprising, in the revolutionary Peking opera *Azalea Mountain*.^{*} It meant a new start for me. I wanted very much to sing and act the part well. I thought my several years of stage experience would stand me in good stead,

^{*} *Azalea Mountain*, set in the early days of the revolutionary base in the Chinggang Mountains in 1928, tells the story of how a spontaneously formed peasant force matures into a revolutionary army under Communist Party leadership. Through the creation of the heroine Ko Hsiang, a political worker of the Party, it expresses the correctness of Chairman Mao's line in building a revolutionary army.

that the grounding I had in the theatrical art school would be useful. But it turned out that what I had learned in the old school not only did not help me portray Ko Hsiang but became the biggest obstacle to my acting.

The first problem was that I did not have the proper thoughts and feelings for my part. From aristocratic ladies to a representative of the Communist Party is not merely a switch in roles. My comrades felt that I lacked the dynamic spirit of a revolutionary. I myself felt I was not equipped to act such a heroine. But I believed an actress's "spirit" could be remolded and the only way was to do as Chairman Mao said: **"Our literary and art workers must... shift their stand; they must gradually move their feet over to the side of the workers, peasants and soldiers, to the side of the proletariat, through the process of going into their very midst and into the thick of practical struggles and through the process of studying Marxism and society."**

We had our first rehearsal in the Chinggang Mountains. Carrying our own bedrolls, we came to the place where Chairman Mao had once lived and joined the poor and lower-middle peasants in their everyday life. One day some of them took us up to Huangyangchieh Pass along a mountain trail which Chairman Mao used to take when carrying grain by shoulder pole into the mountain base area. They showed us an oak tree where Chairman Mao once sat with some Red Army soldiers. Pointing to the rolling mountain ranges below, he had told them to link their struggles in the Chinggang Mountains with the destiny of the rest of China and the world. The path that began in the Chinggang Mountains blazed by Chairman Mao was the path that led the Chinese revolution to victory.

My experience in the Chinggang Mountains deepened my understanding of the revolutionary ideology expressed in *Azalea Mountain* and helped me see what I should do to act my role well. It was the Communist Party and the proletarian cultural revolution initiated

and led by Chairman Mao that showed me the correct path. If I were to do a good job of singing modern revolutionary Peking opera and fulfill the task the Party assigned me, I had to remold my world outlook and free myself from the influence of the revisionist line.

BUT to change my ideology was not easy. The rehearsals were themselves a process of the struggle between the old and the new thinking in my head. For instance, when we first rehearsed the scene where Ko Hsiang shows the leader of the peasant self-defense corps that his non-proletarian ideas are incompatible with the line and policies of the Communist Party, I was unable to express Ko Hsiang's feelings correctly. At first I was very stern, thinking this was what a revolutionary was like. But my comrades said that my acting was too stiff, like an official, with no proletarian class feeling. I then went to the other extreme. I made Ko Hsiang sentimental, as if making the peasant leader see her point was a personal matter. My comrades again pointed out that my acting did not show Ko Hsiang's Party spirit and revolutionary principles.

Why did I go from one extreme to the other? I found I was still under the influence of the mental outlook and artistic standards acquired in the old theatrical school. I was trying to understand Ko Hsiang with the prejudices of the bourgeoisie and the petty bourgeoisie.

I studied again Chairman Mao's works and poems written while he was leading the struggle in the Chinggang Mountains. I began to understand that a Communist's Party spirit and principled stand are not incompatible with his feelings for his class brothers, they were unified in his character. My stern or sentimental acting was only the expression of my own petty bourgeois sentiments, which were incompatible with Ko Hsiang's character. It was precisely because she had deep proletarian feelings for her comrade that she wanted him to understand Marxist-Leninist principles. With



Singing for peasants in the fields.

this understanding, I began to be able to portray the heroine's inner feelings. This experience showed me that an artist in socialist China must go through deep ideological changes before he can portray his heroes well.

Artistically, Peking opera itself had also to be reformed. To sing *ching yi* I had been taught that I was not supposed to show my wrists when I lifted my hands, not to show my teeth when I smiled, and not to move my skirt when I walked. These simply cannot apply to acting the roles of workers, peasants or soldiers. Peking opera could gain a new vitality only when it was "remolded and infused with new content" according to the proletarian world outlook. The old acting conventions I had learned had to be transformed or I would not know how to walk or where to put my hand on stage. But how? I had a great deal to learn and it meant a tremendous lot of hard work.

We made new experiments with acting conventions, starting with suitable cadences for reciting dialogue. Our troupe leaders personally went along with us to learn from the workers, peasants or soldiers. In the countryside the peasants took us by the hand and taught us how to transplant rice seedlings, cut wheat, carry things on the shoulder pole and told us about local class struggles.

During rehearsals the troupe's Party committee and the other comrades helped me solve one difficulty after another. I learned many things which I never could have learned in the old drama school.

Specializing in *ching yi*, I was not required to be good at acrobatic dances. But as a leader of a peasant army, I had to be able to do them well. A lot of comrades helped me train in acrobatics several dozen times a day. My voice used to lack depth and resonance. With the help

of the leaders and other comrades I learned to combine my falsetto with my true voice and breathe in a way that produced a much richer tone. This enhanced my power of expression and enabled me to portray the heroine's revolutionary spirit better. My *Ko Hsiang* was actually the effort and wisdom of many, many people.

Is it not clear that it is the revolution in art and literature that has given us artists revolutionary and artistic youth? How can anyone say that what we have achieved on stage must be credited to the revisionist line of "the 17 years"? In fact, the "achievements of the 17 years" that the bourgeoisie delight in talking about were no more than a history of the disseminating of feudal, bourgeois and revisionist art, an account of their attempt at capitalist restoration. Until we settle this account there will be no full blossoming of socialist art.

We will never go back to the old road. The history of "the 17 years" must not be allowed to be repeated. We will take class struggle as the key link and defend the model revolutionary theatrical productions and the fruits of the proletarian cultural revolution. We will advance forever along Chairman Mao's revolutionary line in art and literature!

People in the Chingkang Mountains greet the author and other troupe members after a performance of *Azalea Mountain*.



Conquering a Big Swampland

Staff Reporter



Green pastures — once marshland which the Red Army crossed during the Long March.

FOR CENTURIES, 25,000 square kilometers of swampy mud and water, called simply “the marshland”, stretched across the northern part of Szechuan province. Here, in a desolate wilderness rarely touched by men, where grass grew and died in stagnant quagmires, it was impossible to walk, ride or herd animals.

Forty years ago when the Chinese Workers' and Peasants' Red Army led by Chairman Mao slogged its way through this deadly area on its famous Long March, one of the soldiers said in exasperation, “Just wait! After we've defeated the imperialists and the Kuomintang reactionaries, we'll come back and make your stinking marshes serve a socialist motherland! Then we'll drive

tractors straight for days without having to turn around!”

Today the soldier's dream has come true. The area, mostly inhabited by Tibetans, is part of the Apa Tibetan Autonomous Prefecture.

I visited this area last autumn. “Marshland”? — it was bubbling with life. Sturdy cattle, sheep and horses were grazing in pastures that looked like carpets. Earth walls, symbols of the heroic effort put into building up the area, stretched along both sides of the highways. Belts of tamarisk trees sheltered pastures and villages.

From Marshes to Pasture

I selected Drachhen commune in Hungyuan (Red Plateau) county to

learn how the herdsmen had conquered the marshes. Tungke, a Tibetan, is its Communist Party committee secretary.

The commune is a 46,000-hectare tract in the center of the marshland between the Paiho River and Jihken Mountain. Almost a third of this was wet, soggy land covered with peat, matted grass and sedge. Men and animals venturing there often plunged through into the watery muck below. It was an area of wind, grass and emptiness.

When the liberated herdsmen began their new life as masters in new China, they gradually organized cooperatives. The collective approach gave them more and more livestock and soon the pastures on their good land were too small.



Draining the marsh for new pastures.



Danchen (third from left), Party secretary of the Apa Tibetan Autonomous Prefecture, discusses the problems of revolution and production with herdsmen.

"Our animals had to have more pastures," Tunke told me. "The co-op members were saying, 'If the Tachai farmers can get more grain by moving their hills to build fields, why can't we change the marshes into pastures?'"

The county Party committee supported this and sent technicians to go with the herdsmen into the marshes. How did the water flow? Could it be drained? Following the route the Red Army had taken during the Long March, they first investigated 1,300 hectares by the Paiho River and drew up a plan for turning it into pastureland.

News of the plan started a sharp struggle. Conservatives were skeptical. "Tackle a big swamp like that, with so few people? That's like a tiger trying to swallow the sky! Impossible!" A hidden class enemy saw his chance and spread rumors. "The gods and spirits of the marshes planted every blade of grass there," he said. "If you touch anything there, you'll bring disaster on us!"

A mass debate took place which exposed his schemes. "Gods and spirits are just lies to fool the people," everyone said. "We've got the Communist Party and Chairman Mao to lead us and nothing can stop us from transforming the marshes!"

In October 1970, ignoring the dire warnings, 350 co-op members entered the marshland led by Hsiang Hua-kuo, Party committee secretary of Drachhen township. They carried shovels, choppers, tents and cooking utensils. Their first problem was to open ditches in order to drain off some of the water before it froze that winter. They began with a tractor-drawn ditcher.

It was practically impossible for a tractor to move over the soggy ground against masses of tangled dead grass roots. They put on two tractors. This worked, and as the ditch opened up, stinking water immediately flowed into it.

Nevertheless, a dozen times the tractors bogged down. The steel cable snapped. Huge masses of tangled roots choked up the ditch. Men patiently cut them up and carried them away. Finally the ditch was widened, deepened and shored up.

Strenuous labor finished their drainage system in 25 days—6 kilometers of ditches 3.5 meters wide and 1 m. deep, with 15 branches each 1,500 m. long. The water, stagnant for centuries, began to flow into the Paiho River. On the day it was finished people gathered to watch the beginning of the end for the marshes. No one

could blame them for the festival air.

Progress

In 1972 the people of the township organized a people's commune. Because the commune is larger and its labor and funds can be used more rationally, the work on the marshland speeded up. Each year since, the commune's Party committee has organized many more people for the next steps in converting the marshes. Armies of leaders, soldiers, teachers, students and others from the county seat volunteered to help.

From 1970 to 1975 the commune put in 48,000 workdays on the project. Today more than 700 km. of ditches take water off 12,000 hectares. This involved moving over 2,000,000 cu. m. of earth. More and more areas are being seeded to good grass and turned into pastures. The change has more than doubled livestock since 1970.

Tungke took me to see the place where the marshland was first tackled. The sedge died after the water was drained off. In its place now grow the rich grasses on which cattle and sheep thrive. Willows line the main drainage canal, which has been made to turn two mills and a small hydroelectric

station. The old marshland now serves production and the everyday life of the commune members.

Permanent Homes

I went to the Red Star People's Commune in Joerkai county to see the new life of the herdsmen. The place was once called *thaba* — "haunt for nomads and vagabonds". Today there are many herdsmen's settlements. One of these belongs to the No. 1 production brigade — a community of neat brick houses, each family with four or five rooms around a courtyard.

Nomads for generations, the herdsman used to carry his home on horseback — an old tent, crude tools, a few simple possessions. Today the herdsmen speak of the benefits of a settled life. Old people enjoy a peaceful home life. Children go to school. The settlement provides a base for the herdsmen when they are away with their herds and has made it easy to set up collective organizations for themselves and permanent shelters for their animals.

Tibetan herdsmen didn't farm in the past. Now each production team has opened up land and for the first time is growing grain, fodder and oil-bearing crops.

There are 71 families, 324 people, in the No. 1 production brigade's settlement. Their houses were built after 1970, designed and allocated under a brigade plan. Building materials were provided

by the collective and later paid for by the families. Labor was also assigned by the brigade at normal work points. A school, store, clinic and veterinary station were also built.

All families have electricity. Nights bustle with activity as men and women go to night schools to improve their general educational level and study political theory.

New Town

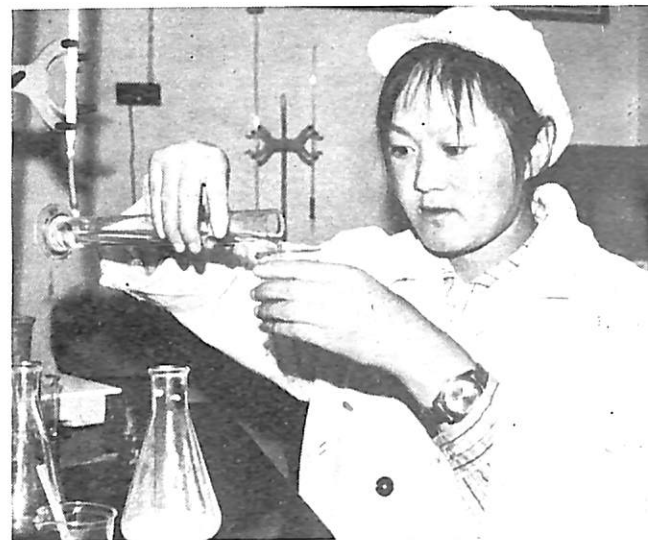
Hungyuan, the county seat 3,600 m. above sea level, appeared on the marshland only after liberation. When Chairman Mao passed the place in 1935 on the Long March, wild animals still roamed and there was only a small Buddhist temple and some houses of local officials. In 1959 the new town was named Hungyuan, Red Plateau, to commemorate the Red Army's crossing of the marshland. Today Hungyuan boasts modern buildings, broad streets and thousands of tamarisk and willow trees.

No factory ever stood on the marshland before liberation. Today small factories in Hungyuan turn out dairy products, tools and farm machines. There are repair shops and a printing press. A factory for making fertilizer from local peat is being built. The first modern state plant, the dairy products factory, for over a decade has processed local milk into powdered and condensed milk, butter and cheese. These are sold both in and out of the province.

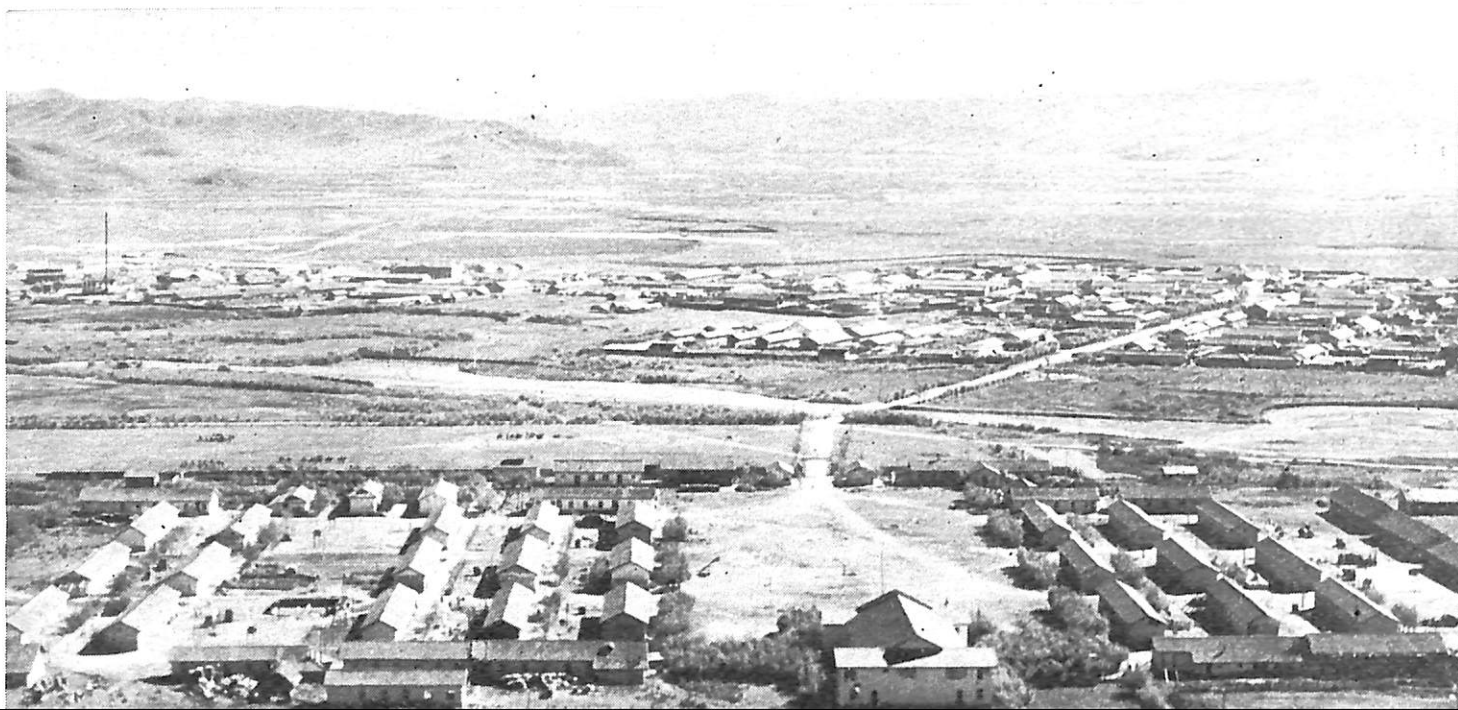
Hungyuan is the transport and communications hub of the county. Roads link it with all the communes in the county and neighboring counties. Highways lead to Maerkang, capital of the autonomous prefecture, and to Chengtu, capital of the province.

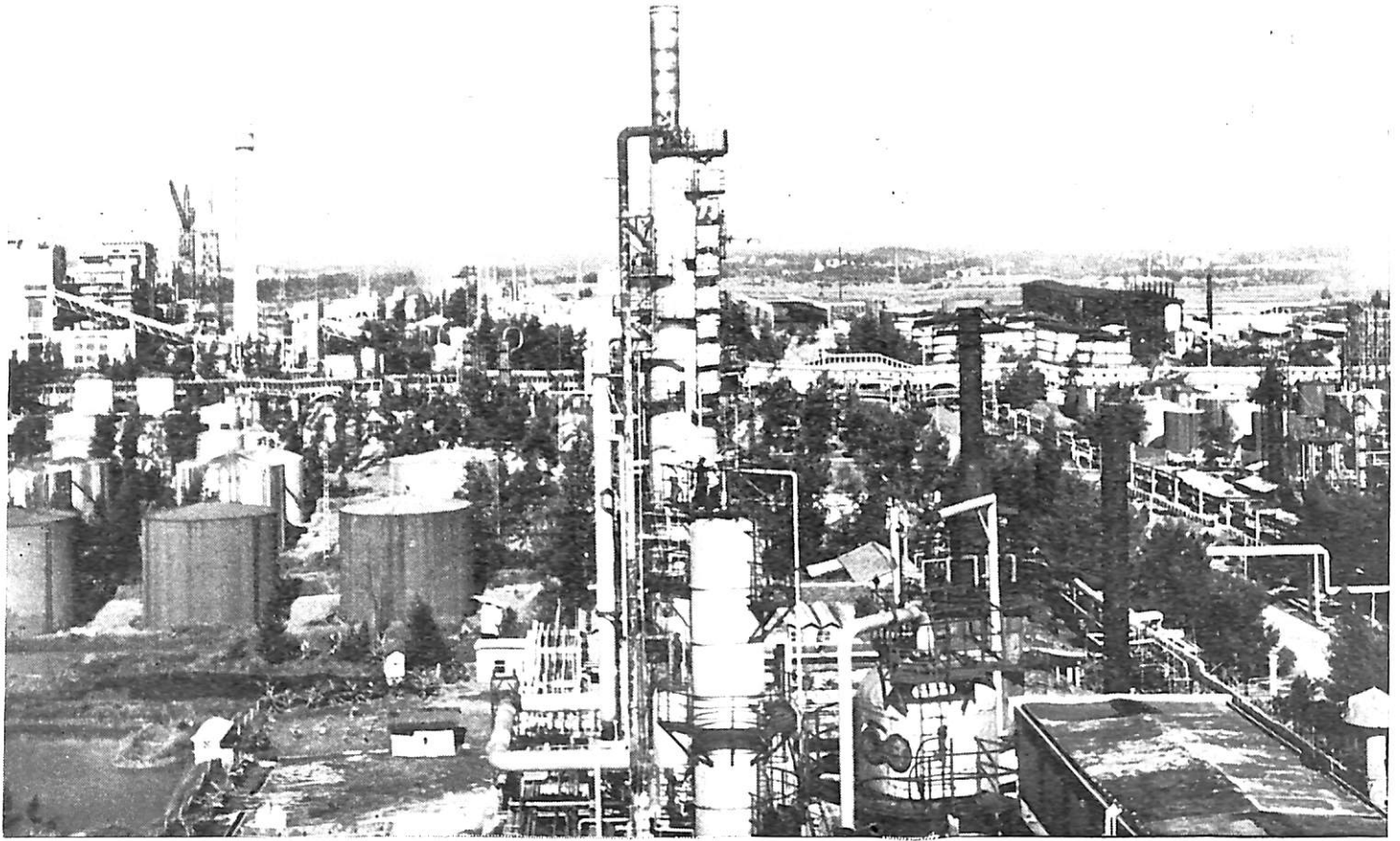
Before liberation the place was completely cut off from the rest of the country. The Tibetans loaded their animal products on yaks and traveled great distances to barter for their daily necessities. Merchants cheated and exploited them. Today the government guarantees the supply of things they need and purchases their local products. The people of the marshland are now a proud part of the nation's effort to build socialism.

A Tibetan chemical analyst testing quality in the Hungyuan Powdered Milk Factory.



Hungyuan, new town on the marshland.





A view of the opencut shale mine

Across the Land

A corner of the refinery of the Mowming Oil Company.

Mowming— Shale Oil City





Secretary of the Communist Party committee (front) at the open-pit mine with other miners during a work break.

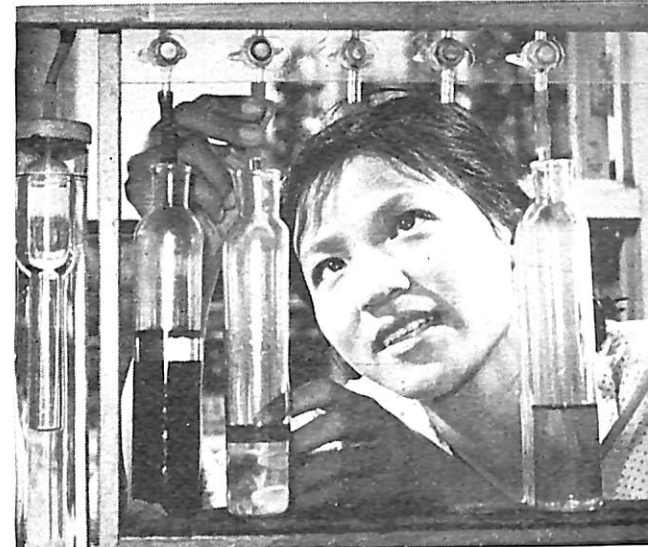
MOWMING, located in a rich shale oil area in the southern part of the south China province of Kwangtung, is a fast-growing industrial city.

Exploitation of the deposits began in 1958 and by 1960 Mowming was a budding petroleum base. In recent years refining capacity has been raised greatly. Six refining installations and a dozen auxiliary units serving oil refining and multipurpose production have been added, and the workers have done much through their own efforts to improve the existing equipment. All this has been done since the cultural revolution began, particularly since 1969, and the start of the mass movement to learn from China's northern oil base, Taching, a pioneering model for industrial development.

Output of shale oil in 1975 was 389 percent more than that for 1965, the amount of crude oil 422 percent and the total value of industrial products 385 percent over comparable figures ten years previously.



Synthetic wool fiber produced at the Mowming No. 2 Chemical Works.



Checking the quality of oil at the refinery.

A new street in Mowming.

China's First Ultra-deep Oil Well

LAST SPRING, drill team No. 7002 of the Szechuan province petroleum administration sank China's first ultra-deep well — 6,011 meters. It was the first time an exploratory well had penetrated all the sedimentary strata of the central Szechuan Basin. The data obtained on deep deposits of oil and gas opened up broad prospects for further development of petroleum resources in the central Szechuan Basin.

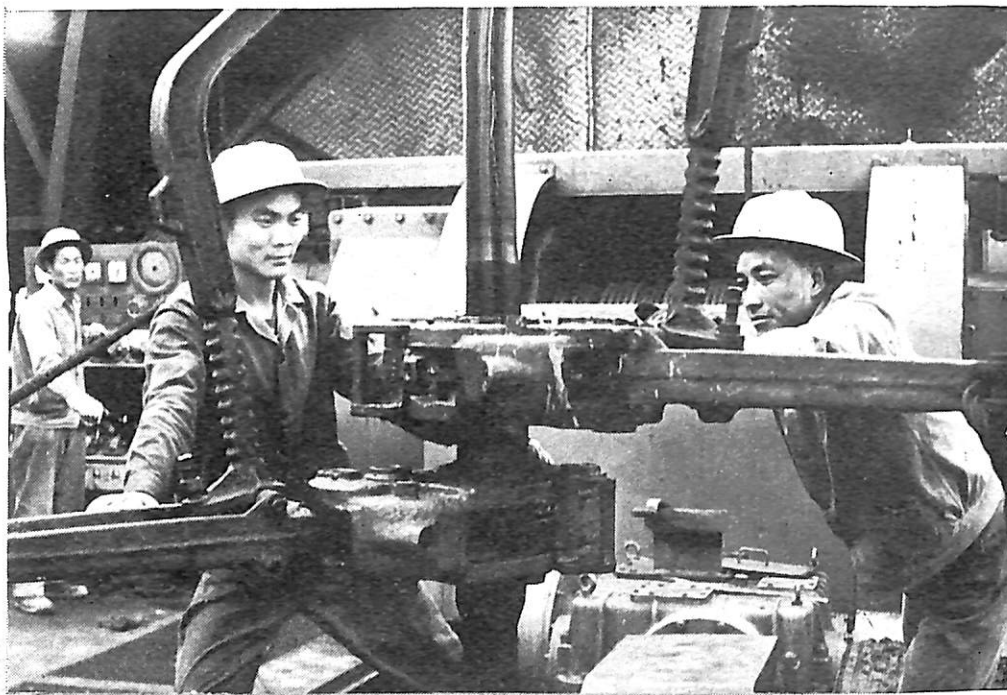
The success of a well at this depth indicates that China's oil-drilling technique has reached new levels. It is a strong rebuttal of Teng Hsiao-ping and his fallacy that "the present is not as good as the past". The well provided new experience in meeting the problems of high temperatures and pressure and the complexity of geological conditions of deep strata — experience important in the development of China's geological research and oil prospecting.

Ultra-deep wells make high demands on drilling technique. To obtain complete, accurate data, the bore must be straight and reach the required strata. This requires close coordination of geology, drilling, surveying, power, cementing and coring. The most important factor in the success of the new well, however, was the heightened political consciousness and enthusiasm of the drillers, technicians and engineers. During the cultural revolution and the movement to criticize Lin Piao and Confucius, they criticized such revisionist ideas as following slowly and blindly behind foreign technique — a line pushed by Liu Shao-chi and Lin Piao. This made them more conscientious in carrying out Chairman Mao's proletarian revolutionary line and strengthened their determination to build socialism through self-reliance and hard work.

They had drilled a number of wells four to five thousand meters deep over the last few years, vigorously expanding prospecting work in the province. Because these were not deep enough to obtain a complete picture of petroleum resources in the basin, they

The rig that drilled China's first ultra-deep well — 6,011 meters.

Workers of drill team No. 7002.



set up a three-in-one group of workers, engineers and leaders to design, plan and drill an ultra-deep well.

With great enthusiasm for socialism, drill team No. 7002 began the battle. Their first task was to install a 46-ton winch. It had to be mounted on a platform 5 meters high and, according to foreign material, this required two 30-ton cranes — which they did not have. No longer tied to fetish-thinking and superstition, the workers relied on their own collective ideas and strength. Using rollers and three hand hoists of less than 5-ton capacity, and pulling and shoving, they installed the winch on the platform in 24 hours without a hitch. Another 32 machines, weighing 500 tons altogether, were also installed with a combination of modern and indigenous methods. Inspection showed the work up to standard.

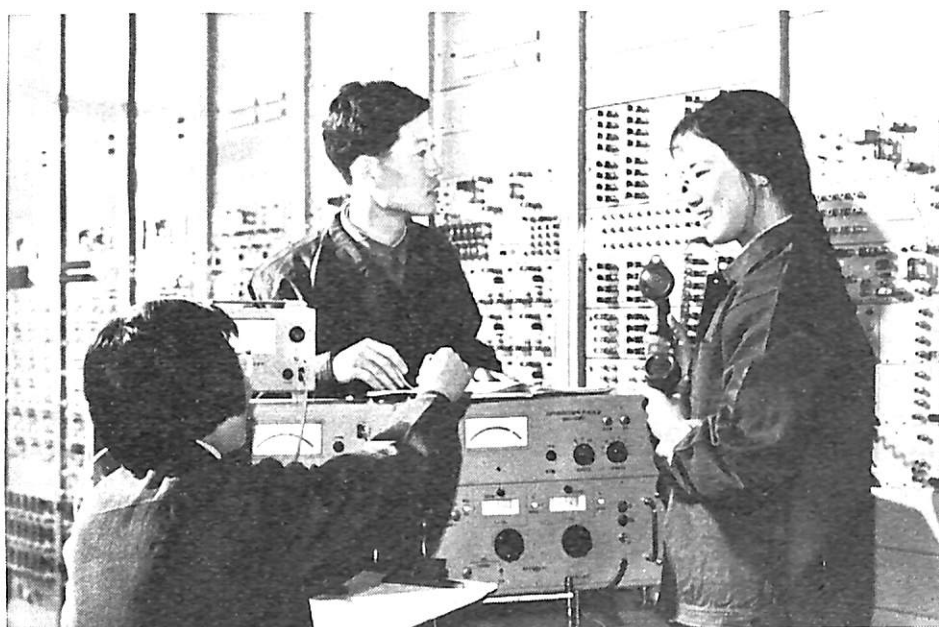
A tough problem in deep-well drilling is the bit, which must cut through hard strata. Oil industry equipment workers and drillers on the site, helped by some technical colleges, formed a group to develop these. With support from Kansu, Shensi and Szechuan provinces and the Shanghai municipality, they finally produced a bit using artificial diamonds.

The Rightist attempt of Teng Hsiao-ping last year to reverse the decisions of the cultural revolution was felt also in the petroleum industry. The drill team, however, fought Teng's revisionist line by grasping revolution and promoting production. Overcoming difficulties as they came up, they put their own diamond bits to work drilling through the hard strata. Average footage of their bits surpassed advanced foreign ones of the same type.

After the counterattack on the Right deviationists began this spring, they were even more enthusiastic about socialism. They drilled through all the required strata successfully, bringing up 100 percent of the cores from below 6,000 meters. This outstanding achievement was the result of socialist cooperation and sticking to the policy of self-reliance and independence.



Testing coaxial cable before laying it across a river.



A worker-cadre-technician group tests carrier equipment.

North-south Direct-dialing Trunk Line

MAKING a long-distance call between Peking, Tientsin, Shanghai and Hangchow today is no more difficult than making a call inside the city — it takes about 15 seconds to complete. These cities and others have a direct-dialing communication trunk line now open to a limited number of subscribers.

The line is a 1,800-channel coaxial cable running over 1,700

kilometers through five provinces and three municipalities. It crosses the Yellow River, the Yangtze and some 200 other rivers and streams. It has a large capacity and stable circuits, and is resistant to interference and disruption by natural disasters. The line can handle several thousand calls simultaneously. Express telegram, facsimile and data transmission services will be provided. The new line is an

important step in building a modern communications network in China to meet the growing needs of socialist revolution, construction and the people.

The cultural revolution, the movement to criticize Lin Piao and Confucius, and the counterattack on the Right deviationist attempt to reverse the verdicts of the cultural revolution are powerful forces promoting the development of China's posts and telecommunications research, industry and construction. Telecommunications workers are good examples of Chairman Mao's statement that **"the Chinese people have high aspirations, they have ability, and they will certainly catch up with and surpass advanced world levels in the not too distant future"**. Beginning in 1969, they unrolled three coordinated campaigns for the new trunk line — research and development of equipment, project construction and trial operation.

To develop equipment, researchers left their institutes for factories and construction sites, where they did research together with production workers and construction, maintenance and operating

personnel. They put into effect over 200 major technical innovations and created and adopted dozens of new techniques. All major and auxiliary equipment for the coaxial cable system used domestic materials and components.

Construction began in 1973. Under an integrated state plan, the provinces and municipalities along the route of the line sent many cadres to organize command posts at the construction sites. These mobilized thousands of militia members and peasants from nearby communes to join telecommunications workers, cadres and engineers in battles to annihilate problems. Laying the 1,700-kilometer cable and installing the equipment took less than three years.

At the beginning of this year the counterattack on the Right deviationists stimulated the enthusiasm for socialism of the masses. As victories came one after another in this struggle, telecommunications workers began their campaign to put the system into operation. Combining revolutionary spirit with a strictly scientific approach, they broke with conventional ways

of doing things in order to speed up the work. Installing the high-capacity automatic telephone exchanges in the Peking Long-distance Telephone Building was planned to take four months; it took just 20 days.

Before liberation China only had some single and triple-channel bare-wire carrier equipment in a few coastal cities. All of it was imported. Posts and telecommunications grew rapidly after liberation. Research and development of single, triple and 12-channel carrier equipment in 1958 ended China's dependence on import of such equipment. Though the early 60s brought 60-channel symmetrical-cable carrier equipment, telecommunications technique still developed slowly because of interference and sabotage by Liu Shao-chi's revisionist line.

The new direct-dialing trunk line was begun during the repudiation of Liu's line in the cultural revolution and finished during the present counterattack on the Right deviationists. This is proof of the absurdity that "the present is not as good as the past" spread by capitalist-roader Teng Hsiao-ping.

NEW CHINA BUILDS

(In English or Chinese)

This large album contains photographs of examples of construction in new China, stressing achievements since the cultural revolution. More than 300 photographs — 50 in color — under five headings (industry, transport and communications, housing and city planning, public buildings, rural construction and water projects) provide an impressive display of what the Chinese people have done by following Chairman Mao's revolutionary line of independence, keeping the initiative in our own hands and building up the country through self-reliance, hard work, diligence and thrift.

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Linen cover with jacket

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May Day in China—Celebrating Unity and Victory

HSIN WEN

THE working class and other working people of China's nationalities celebrated May 1, International Labor Day, in a jubilant atmosphere of unity and victory.

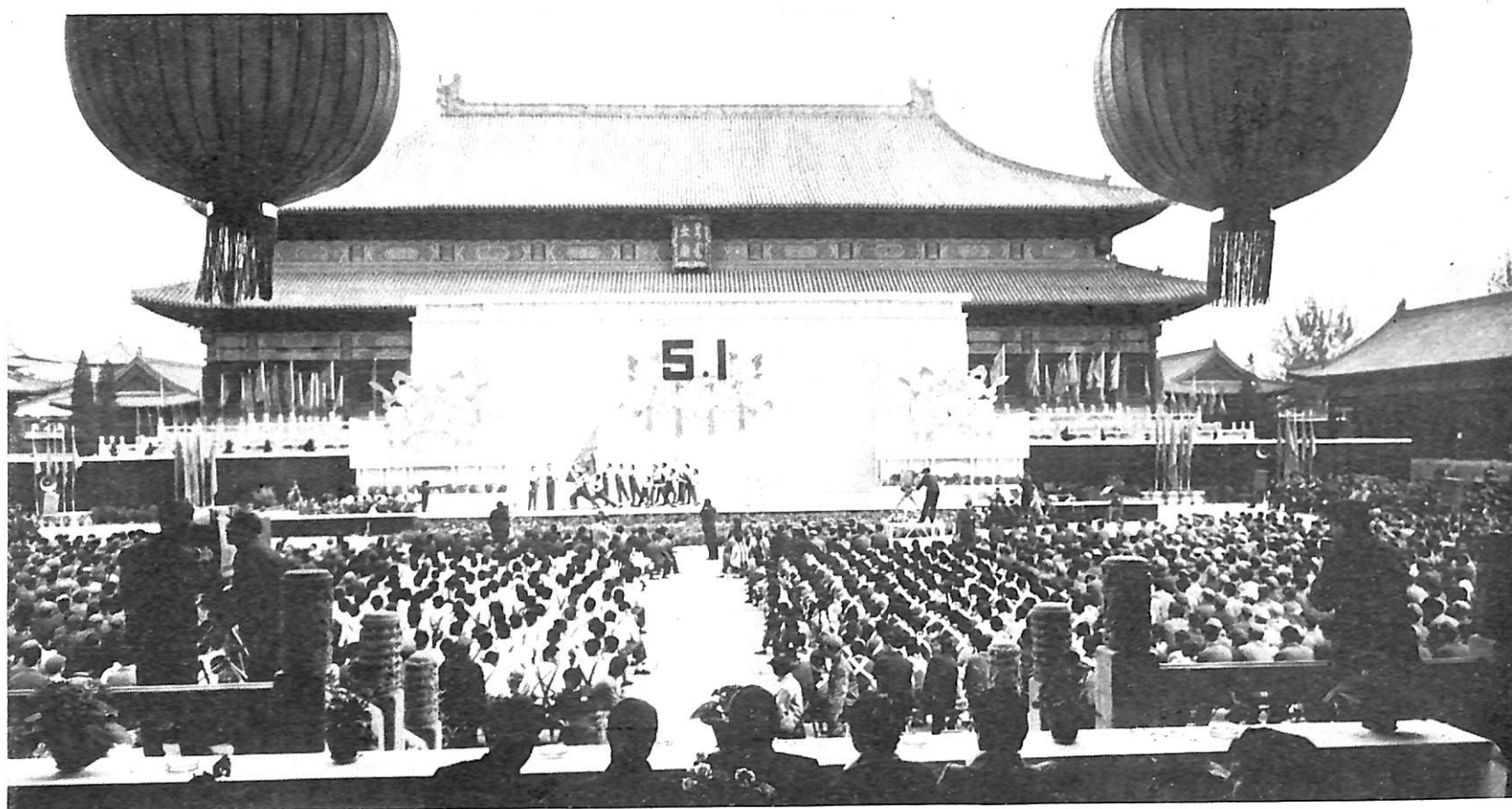
The day came in the midst of an excellent situation. The counter-revolutionary political incident at Tien An Men Square had been smashed. Important victories had been won in the deepening criticism of Teng Hsiao-ping and the struggle to beat back the Right deviationist attempt to reverse the verdicts of the cultural revolution. A new upsurge had come in production, other work and preparedness against war as the masses firmly put proletarian politics in command. Everywhere in China

the people held joyous festivals in gardens and parks and grass-roots celebrations of many kinds.

Peking was gay with red flags, lanterns and streamers. Tien An Men Square, only a few weeks before a scene of counter-revolutionary violence, looked its magnificent best. The five-star red flag flew above the square. A large portrait of Chairman Mao hung in the center of the red wall of Tien An Men Gate. On the east and west sides of the square were the portraits of Marx, Engels, Lenin and Stalin. The Great Hall of the People, the Monument to the People's Heroes and the Historical Museum added grandeur.

Joining in the celebrations in the capital were Party and state leaders Hua Kuo-feng, Wang Hung-wen, Yeh Chien-ying, Chu Teh, Chang Chun-chiao, Chiang Ching, Yao Wen-yuan, Li Hsien-nien, Chen Hsi-lien, Chi Teng-kuei, Wang Tung-hsing, Wu Teh, Chen Yung-kuei, Wu Kuei-hsien, Su Chen-hua, Ni Chih-fu, Kuo Mo-jo, Hsu Hsiang-chien, Nieh Jung-chen, Chen Yun, Tan Chen-lin, Li Ching-chuan, Chang Ting-cheng, Ulanfu, Ngapo Ngawang-Jigme, Chou Chien-jen, Hsu Teh-heng, Hu Chueh-wen, Li Su-wen, Yao Lien-wei, Wang Chen, Ku Mu and Sun Chien, and Vice-Chairman of the National Committee of the Chinese People's Political Consultative

Worker-militia men and women of the Peking Gear Plant present a program in the Working People's Cultural Palace based on their personal experience in refuting the Right deviationist wind.





May Day in one of Peking's parks.



From Peking's Golden Hill, a song by a pupil in Peking.



An army actress sings arias from the modern revolutionary Peking opera *Azalea Mountain*.



A song and dance number, *Reversal of Verdicts Goes Against the Will of the People*, by Tsinghua University.



A musician from Kiangsu province plays the *cheng*, a traditional Chinese musical instrument.



The Water of Happiness staged by the China Song and Dance Troupe.



The Peking Pingchu Company performing *The Hsiangyang Store*.

Tien An Men Square on May Day evening.



我们一定要解放台湾!

Conference Shen Yen-ping. They were greeted with prolonged applause as they celebrated with the masses. Comrades Wei Kuo-ching, Hsu Shih-yu and Li Teh-sheng participated in the festivities in Kwangchow and Shenyang. Comrade Saifudin, then in Shanghai, spent the festival with the people there.

Prime Minister Robert Muldoon, Mrs. Muldoon and other distinguished New Zealand guests, who were on a visit to China, joined the people in Peking in the celebrations and were given a warm welcome.



Various nationalities get together in a park.

MAY DAY festivities in Peking this year were on a large scale and varied. Early in the morning the capital's workers, peasants, People's Liberation Army commanders and soldiers, militiamen, students, cadres and other residents began flocking to the Working People's Palace of Culture, Chungshan Park, the Summer Palace and other large parks. Many went to cinemas, theaters and stadiums to watch performances or sports exhibitions. Well over one million Peking citizens took part in the festivities.

In a brisk breeze, Peking's parks were fresh and colorful with pennants, streamers, flowers and lanterns. Huge billboards in the center of the parks carried Chairman Mao's two recently published poems, "Reascending Ching kangshan" and "Two Birds: A Dia-

logue" — poems that inspire revolutionary people to defy hardships and dare to scale the heights in the socialist revolution. Visitors were greeted at the entrances with hundreds of dancing children and young people.

Among the parks' pines and cypresses huge streamers bore slogans such as "Conscientiously study Chairman Mao's important instructions!" "Firmly support the two resolutions of the Central Committee of the Communist Party of China!" "Warmly hail the great victory of the struggle to beat back the Right deviationist attempt to reverse the verdicts of the cultural revolution!" and "Firmly keep to the main orientation of the struggle, deepen the criticism of Teng Hsiao-ping's

revisionist line and carry the struggle against the Right deviationists through to the end!"

This year the theatrical performances were very rich. More than 500 worker-peasant-soldier amateur cultural teams, children's troupes and professional companies from different parts of China entertained not only in the parks but in theaters, factories, communes and other grass-roots units. Most of the performances praised the cultural revolution and the new socialist things in the revolution in education, literature and art, and health work.

Singers and dancers propagated the significance of Chairman Mao's important instructions and the two resolutions of the Party Cen-

May Day at the Temple of Heaven Park in Peking.





Peking textile workers enjoy a performance at an outdoor party.

tral Committee which appointed Hua Kuo-feng Vice-Chairman of the Central Committee and Premier of the State Council, and dismissed Teng Hsiao-ping from his posts inside and outside the Party. They acclaimed the victory of the deep criticism of Teng Hsiao-ping and the struggle against the Right deviationist wind. They depicted the excellent situation in socialist revolution and construction impelled by this struggle.

The worker militia of the Peking Gear Plant, the Peking Posts and Telecommunications Bureau and other units gave performances based on their personal experience in crushing the counter-revolutionary rioting at Tien An Men Square. These were performances full of the revolutionary spirit of worker militias loyal to the Party and the dictatorship of the proletariat.

The worker-peasant-soldier students and the teachers and staff members of Tsinghua and Peking universities, in the van of the struggle to repulse the Right deviationist attempt to reverse correct verdicts, performed militant songs and dances at the Summer Palace. "Reversal of Verdicts Goes Against the Will of the People", a dance in several acts put on by the Tsinghua cultural team, told of Tsinghua's struggle against Teng Hsiao-ping's revisionist line in education.

WORKERS, peasants and cadres of the capital area who stayed at their jobs on May 1 greeted In-

ternational Labor Day with new production records. In factories, villages, shops, schools, neighborhood communities and other units, people held get-togethers and discussions, speaking of the excellent situation at home and abroad, pledging to continue the revolution, resolving to deepen the criticism of Teng Hsiao-ping's revisionist line, determining to put revolution in command of production and strive for new victories in socialist construction.

During the celebrations, the commanders and fighters of PLA units stationed in Peking and the capital's militia pledged to heighten their vigilance for the revolution, step up their preparedness against war, defend the socialist motherland and be ready at all times to annihilate all enemies who dare to invade China. They were determined to liberate Taiwan, the sacred territory of the motherland.

There were representatives from Taiwan province and compatriots from Hongkong and Macao and other places — all warmly welcomed by the masses. Also joining the people in the Peking celebrations were more than 6,000 foreign guests from five continents. The warm welcome given them was a sincere expression of the desire for unity and friendship between the people of China and the people of other countries in the world.

As evening fell, spectacular fireworks lit up the sky. Tien An Men Square was a sea of people. Every-



Peking worker-militia members and others who helped halt the counter-revolutionary political incident at Tien An Men Square meet in the Temple of Heaven Park.



Commune members outside Peking and school graduates who have settled in the countryside watch May Day activities.

where crowds sang and danced. "Long live Chairman Mao!" echoed throughout the city.

May Day across China showed that the hearts of the people are linked with Chairman Mao and the Chinese Communist Party. Full of confidence, the people of every nationality are determined to strengthen their unity and win still greater victories.

LAND IMPROVEMENT IN CHINA



China's Eight-Point Charter for Agriculture covers soil, fertilizer, water conservation, seed selection, close planting, plant protection, reform of tools and field management. Formulated by Chairman Mao in 1958 to promote the development of agriculture, it summed up the rich experience of the Chinese peasants in their centuries-old struggle for production and laid down the cardinal principles of scientific farming. Over the past 18 years it has played an important role in raising agricultural output in China and will contribute to the nationwide movement to create Tachai-type counties. Starting with this issue, we shall publish a series of articles on how the Eight-Point Charter has been carried out and the results achieved so far.

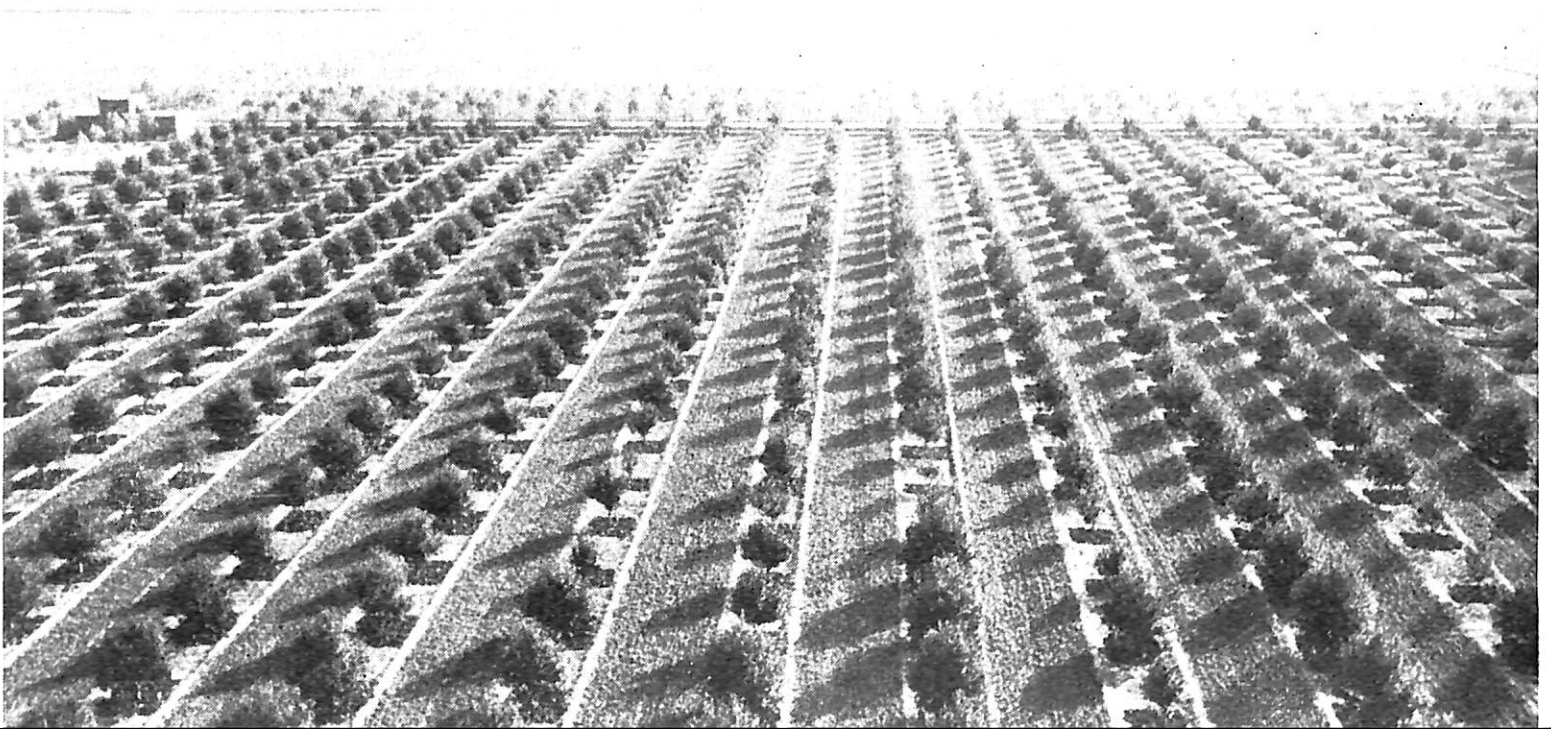
— Editor

CHINA has 150,000,000 hectares of cultivated land, only a little more than 10 percent of her total area. Part of this was once poor and barren. Yet the Chinese peasants have managed to grow enough to feed a population of 800 million and constantly increase grain yields. Large-scale land improvement is an important factor.

Since liberation China has turned 34 million hectares of land into fields that give stable yields in spite of vagaries in weather. For 14 years China has had bumper harvests.

Terraced fields like those in the Tachai brigade now cover the once-barren hills in Huihsien county in Honan province.

Carefully cultivated fields on formerly alkaline land in the Taiun commune in Hopei province.





Tu-an people in the Kwangsi Chuang Autonomous Region build farmland in the mountains.

This is due to the fact that the Chinese peasants have followed Chairman Mao's advice to organize collectively, be self-reliant and work hard with collective effort. In the days when the peasants tilled their land separately, they often could not survive natural disasters, let alone undertake the large-scale permanent projects necessary to improve their land. Chairman Mao's revolutionary line led them to form agricultural cooperatives, which turned into the larger people's communes in 1958.

The communes created the conditions for carrying out the Eight-Point Charter rapidly. The communes brought the rational utilization of land, manpower and capital. With unified planning, this enabled the peasants to improve their land on a large scale. Old boundaries between cooperatives disappeared as the larger collective hewed through hills, filled in gullies, harnessed rivers and built canals. With higher enthusiasm, people dared to undertake tasks which had been beyond the power of smaller groups. The large-scale transformation of nature has become a vigorous mass movement, particularly as a result of the heightened political consciousness of the commune members brought by the cultural revolution.

Tachai — Standard-bearer

In the struggle to improve the land, the pacemaking Tachai brigade in Hsiyang county, Shansi province, became a model for the

whole country. Located in a badlands area 1,000 meters above sea level, it had 53 hectares of thin, poor land in 4,700 "handkerchief plots" scattered over Tiger Head Hill. In the spirit of self-reliance and hard struggle, the brigade members pooled their efforts and converted their land into terraced fields that hold soil, water and fertilizer. From 1970 to 1974, they blasted away 33 hilltops, filled in 15 gullies, finished combining the plots into 1,500 terraced fields and added 2.7 hectares to their acreage. By deep plowing, applying more organic fertilizer, increasing the depth of mature topsoil and improving irrigation, they gradually built soft, fertile, well-aerated "sponge fields". These methods have raised Tachai's grain yield from 0.75 ton per hectare in 1949 to 8.25 tons in 1975.

Soil improvement often involves the movement of large quantities of earth, but the Chinese peasants face this task with a high degree of enthusiasm for socialism. A good example is the way the Hsiaotantzu brigade in Tingpien county, Shensi province, set out to change their sandy soil. The members decided to carry clay from an old riverbed several kilometers away. Somebody in the village worked out that this would require 2,100 cartloads of clay for each hectare. All told, the carts would cover almost 10,000 kilometers. To improve 180 hectares of sandy fields seemed impossible. But the members said, "If we're going to make our sandy soil

produce more for the revolution, why should we be afraid of walking? We're willing to pull carts several times the distance around the earth if we have to." Over the past three years, they have walked a total of 750,000 kilometers, carried 123,000 cartloads of clay and built up 56 hectares of good land.

Deep Plowing and Leveling

In 1958 a production brigade in Changko county, Honan province, improved its soil by deep plowing and greatly increased its grain output. Chairman Mao recommended its experience to the whole country and called on all the communes to do the same. Since then, deep plowing and leveling the fields have become a mass movement every year.

The Chinese peasants deep-plow millions of hectares of land each year in the deepening movement to learn from Tachai since the cultural revolution began. Some fields have been deep-plowed two or three times. The peasants remove the stones underneath by digging and blasting. They increase the depth of the topsoil by bringing soil from elsewhere and building field walls. They improve sandy soil by adding clay, and clay soil by adding sand. This, plus scientific measures, has steadily increased soil fertility and consequently grain output in the plains of north China and the northeast and the Yangtze and Pearl river deltas. Thus the "law

of diminishing returns" and the prediction of a bleak future for Chinese agriculture peddled by some western pundits have been proved wrong.

Improving Poor Soil

In 1958 when the big leap forward began, a nationwide soil survey was made with the participation of the peasants. Its object was to get a clearer picture of the characteristics of China's soil so that fertility could be increased, land more fully utilized and agricultural production raised. With the county as the unit and the communes as the bases, the movement spread rapidly and the survey was soon completed with the help of scientific workers. It promoted scientific studies of the soil and encouraged the communes to improve their fields with deep plowing and work out plans for better utilization of the land.

The survey found that more than one-third of the cultivated land was red earth, saline, alkaline, sandy or cold water-soaked fields. Most of the saline and alkaline land was along the Huai, Haiho and Yellow rivers, the coast of Pohai Gulf, and in Inner Mongolia, Ningxia and Sinkiang. Large quantities of salts prevented good crops and made it hard to increase fertility. In addition, the destruction of water conservation facilities by the reactionary ruling class over the centuries added floods and water-logging.

After liberation the peasants made some improvements to their saline and alkaline fields. With the movement to learn from Tachai and the cultural revolution, however, an unprecedented upsurge of enthusiasm for permanent improvement of the land swept the country.

In the alkaline areas, the peasants devised many methods of improving the soil. They dig ditches and wash out the alkali salts with irrigation and drainage, and build raised or strip fields. As a result, some communes and brigades in these areas are beginning to reap 7.5 tons of grain per hectare.

In the Tsangchow and Hengshui prefectures of Hopei province, where nearly all the farmland is alkaline, the peasants sink wells,

pump out water to lower the water table, then irrigate the fields with fresh water stored in ponds. This proved so effective that in 1974 a score of counties in these two areas doubled their grain output over 1963, the year before the method was introduced. In Honan and Shantung provinces silt-laden water from the Yellow River is siphoned off to flood the low-lying alkaline fields. This washes out the alkali and covers them with a layer of fertile silt suitable for growing paddy rice. Research institutes have also made progress in the use of chemical agents to improve saline and alkaline fields.

In the 10 provinces south of the Yangtze River and also the Kwangsi Chuang Autonomous Region, 40 percent of the farmland, including 10 million hectares of rice fields, consists of red earth. It lacks organic matter, has a high acid, low nitrogenous and phosphorous content, and does not hold moisture and fertilizer well.

In these areas the peasants plant trees on the hillsides to check erosion, terrace sloping fields, bring in fertile topsoil, grow green manure, apply phosphorous fertilizer and farm intensively and meticulously. A good part of the red earth area has been turned into stable high-yield fields in spite of drought or heavy rain. Crops have increased from 20 to 30 percent. More than 100 counties are averaging 6 tons of grain per hectare, some more than 7.5 tons.

Opening up New Land

Today initial improvements have been made in 1/5 of the land in China suffering erosion, and better drainage facilities installed in 2/3 of the fields susceptible to water-logging.

In the farmland improvement program, the Chinese peasants have also opened up land on barren hills, in mountain valleys and dry riverbeds, and along seacoasts.

In Huihsien county, Honan province, the people channeled the rivers with strong dykes and turned parts of the old riverbeds into fertile fields. They straightened winding rivers with new channels to make room for more farmland. They constructed reservoirs on the upper reaches of the rivers, filled

in dry riverbeds and turned them into terraced fields. They put streams in tunnels beneath ravines and made farmland on top of them. This has expanded their cultivated acreage by one-third.

Less than 8 percent of the 6,700-square-kilometer Tu-an Yao Autonomous County in the western mountains of the Kwangsi Chuang Autonomous Region was farmland. Fields were tiny plots on mountainsides and lack of land was the main obstacle to better agriculture. Faced with this problem, a few county leaders once suggested moving some people away. It was opposed by the majority. In 1968 the county Party committee called on the masses to deepen the movement to learn from Tachai. They first organized 4,000 members from three communes to open up land in an area called the "sea of stones". One hectare of new land meant blasting out 15,000 cubic meters of stone and carrying in 450,000 baskets of soil on shoulder poles from far away. By 1975 they had opened up 200 hectares. The fields are level and tractors can plow in straight lines. With irrigation and drainage canals, they now give good crops of corn and sugarcane. Since 1969 a total of 3,900 hectares have been reclaimed in the county. Yields have reached 6 to 7.5 tons per hectare. The county has become an outstanding unit in learning from Tachai among the minority-nationality regions in China.

Answers to LANGUAGE CORNER Exercises:

1. The people of Shashiyu victoriously forged ahead on the revolutionary road of self-reliance. Within five years they removed over 5,000 small stony hilltops and carried over 400,000 baskets of earth from outside to build hundreds of *mu* of terraced fields.

2. In 1965 for over 250 days in a row there was no heavy rain in Shashiyu. There was not a bit of water in the fields and they could not plant the crops. All the men and women commune members in the village carried water to fight the drought. In the 80-some days of struggle against the drought, they carried altogether over 130,000 buckets of water and walked over 410,000 *li*, enabling more than 1,200 *mu* of land to be planted with crops in time.

The Handicapped Are Useful

Staff Reporter



Doing their reading in Braille.

HOW do the blind and deaf-mute work, study and live? To find the answers, I visited the Peking School for Blind Children, a deaf-mute rug and carpet factory and a blind couple.

When You Want to Serve the People . . .

One might expect to find a school for the blind a quiet place, but the Peking School for Blind Children located in the city's western suburbs is lively and noisy. It was recess time and the children were out on the playground. Some were exercising on the parallel bars, others trying to high jump or broad jump, or climbing ropes. Others were chasing each other with shouts of glee, their Little Red Guard scarves and Red Guard armbands making bright flashes of red in the sun. Still others walked about chatting in twos and threes. From the classrooms drifted the sound of singing and practicing on the flute, *erhu* (two-stringed fiddle) and gongs and drums.

The school aims to do much more than merely give the youngsters education and a skill that will help them eventually earn their own living, Cheng Shu-ching, a teacher on the school revolutionary committee, who showed me around, said by way of explanation. Even

more important, he said, is helping them view themselves as active builders of socialism. An example of this is a fourth-grade Chinese class.

The dozen children were having a discussion about Liu Wu-an, an employee at the Peking Medicine Company noted both for his good work on the job and his study of the works of Marx, Engels, Lenin and Stalin and the writings of Chairman Mao.

"Liu Wu-an is blind just like us," one speaker said, "yet he made himself useful through will-power. Why haven't I been able to do the same?" Another speaker, a girl with rosy cheeks, wanted to make a point she had noted earlier in Braille writing in her notebook. After running her fingers over the page she observed, "I think it's because the idea that we're studying for the revolution is not fixed firmly in our minds. I'm a member of the Communist Youth League. It's not enough that I do well in my subjects. I should help others too. Even though I'm blind there's nothing wrong with my will. I want to try hard to be a worthy successor to carry on the revolution."

The Peking School for Blind Children is run by the government.

Children are admitted at the age of eight. School fees are the same as for ordinary school. Children whose families have financial difficulties receive scholarships. After eight years the students have the equivalent of a junior middle school education. While all books are in Braille, the curriculum is the same as that of ordinary schools, except for the omission of drawing. The children also go regularly to work in factories and communes, so they can identify more with the working people. After graduation they are assigned jobs according to their personal wishes and the needs of the state.

The present 160 pupils are taught and cared for by 60 teachers and staff members. At home many of the children have had personal care so after coming to the school do not know how to look after themselves. Special teachers are assigned to help them become familiar with the surroundings, help them at meals and teach them to dress themselves, fold their bedding and clean the rooms. By the end of the first term most can cope by themselves. Some of the older ones have learned to thread a needle and sew on buttons.

Every semester the school invites some of its graduates who do well at their jobs to return to talk

about how, with help from leaders and co-workers, they are able to do so. Older blind people also come and tell about the life they led in the old society and compare it with their much better lot today.

Kao Yuan-yuan, a 17-year-old girl with a round face and two short braids, is in the fourth grade and a vice-secretary of the school Communist Youth League. Made blind by congenital cataracts, when she first came to the school she was quite despondent. Several years of collective life under the warm care of the school Communist Party branch and the teachers have made



Morning exercises at the school for blind children.



Chen Pei (right) shows a newcomer how to work the threads in carpet weaving.

her realize that she too can be useful, and her outlook has improved immensely.

Describing how the school educates its pupils in revolutionary ideals, she told about a field trip which had made a deep impression on her. Not long ago they visited the Monument to the People's Heroes in Tien An Men Square. Encircling the base of the monument is a frieze depicting the revolutionary struggles of the Chinese people against imperialism and feudalism over the past hundred years. The guide let the youngsters run their hands over the

carvings as he related the history of each. The children were received in the same warm way when they visited the subway and the Capital Indoor Stadium.

"Though we could not see, we could feel that our country is moving forward with big strides. This gives us great strength," said Kao Yuan-yuan.

"In our socialist country, as long as you have the desire to serve the people, you are not really handicapped."

Co-workers' Trust

In a sunny, airy workshop men and women seated before upright carpet looms are busy passing threads over the warp and tying knots as the designs take shape under their skilled fingers. This is a shop in the Peking Deaf-mute Rug and Carpet Factory, one of 14 plants operated by the municipal civil affairs bureau employing blind, deaf-mute or otherwise handicapped workers. These and three farms take graduates from schools for the blind and deaf. In each place about 60 percent of the workers are handicapped.

The rug factory has 380 workers. Deaf-mutes, including three women, account for two of the seven members of its revolutionary committee, one of the seven members

of the Party branch committee, and six of the 12 heads and vice-heads of its four workshops. All work teams are under joint leadership of a deaf and a non-deaf person. Most of the non-deaf workers have learned the sign language so that they can converse and achieve good cooperation with their co-workers on the job and in everyday life.

Chen Pei, 31, head of shop No. 1, came to the factory in 1964 after graduating from Deaf-mute School No. 4. Good political understanding and professional capability earned her high prestige among the workers. A member of the factory revolutionary committee since it was set up in 1968, she continues to work in the shop whenever she has time and often takes the place of workers who are sick. When her official duties keep her busy during the day she goes to the shop after hours.

"In the old society it was doubly hard for a deaf-mute to find a job. Even persons who weren't thus handicapped were out of work most of the time," she said. "Today not only do I have steady work but have been elected a leader of the factory. This is an expression of the people's trust in me. I work hard trying to live up to their hopes."

In 1974 the work group led by Chang Kuo-hsiang, a 1958 graduate from a deaf-mute school, was cited for outstanding work by the civil affairs bureau. It has overfulfilled its production quota year after year and maintained consistent high quality while keeping consumption of raw materials down. With 17 years of experience, Chang Kuo-hsiang is a skilled carpet-maker and good teacher, ready to impart his know-how to all who will learn. Products from his group are always of first grade. Workers from his group are frequently transferred to provide an experienced core crew in other shops.

It Would Never Happen Now

"I was in the school for blind children from 1954 to 1962. After graduating I was given a job in the Peking East City Cardboard Box Factory. What makes me happiest is that I'm not a burden to the state, but can do my part in building socialism," said Yang Hsiu-chen, a blind woman of 32 who is a vice-head of her shop.

Her husband Shih Jui-hua, 34, who is also blind, after his training

in massage in the Hopei province city of Paoting is a doctor at the Peking West City Massage Clinic. The couple has two children, both normal, Hung-wen, a girl of six and a half and Hung-pin, a boy three and a half. Shih Jui-hua's mother helps look after the children and does the housework.

They live in two large rooms. The sound of the children's laughter outside the window caused Yang Hsiu-chen to observe, "How carefree children are today! When I was the age my son is now I nearly died of illness. That was when I lost my sight."

When she was three her brother died of scarlet fever and her sister of tuberculosis because her father, a servant in a capitalist's family, couldn't afford medical treatment. Soon afterward Yang Hsiu-chen herself got measles and a high fever, which caused her to lose her sight. "Such a thing would never happen now," she said.

In 1970 she had an ectopic pregnancy and severe hemorrhaging. Prompt medical attention soon brought her out of danger. All ex-

penses were covered under free medical care. In addition to receiving her full pay during her two months of recuperation, she also got an allowance for extra nutritious food.

"Our whole family was so moved we didn't know what to say. How tremendously different are the two societies!" Yang Hsiu-chen said.

"We blind people used to be looked down upon and humiliated," recalled Shih Jui-hua. "Now people go out of their way to help us. Neighbors and leaders of our neighborhood residence committee do our grocery and grain shopping for us. Strangers help us cross the streets or even guide us all the way to our destination. And as soon as we get on the bus or trolley people give us a seat.

"Once when I was out my son cut his head while playing. Our neighbor Aunt Chang carried him right to the hospital. When I got home there was my son back already, his cut dressed and bandaged. In the new society we find kith and kin wherever we turn."

STAMPS OF NEW CHINA

New Achievements in Medical Science

A SET of four stamps under the heading "Latest Achievements in Medical Science" was issued April 9, 1976 by the Chinese Ministry of Posts and Telecommunications. The designs were selected to show new contributions to medical science made by Chinese medical workers under the guidance of Chairman Mao's revolutionary line.

Stamp 1: A heart operation under acupuncture anaesthesia. Brown, white, salmon and greenish yellow.

Stamp 2: A hand tractor driver who has had a severed arm reattached. Scene of the operation in the background. Apple-green, greenish yellow, salmon, light blue and white.

Stamp 3: A patient doing functional exercises after a bone fracture treated with a combined method of Chinese and western medicine using small willow

splints. Blue-green, salmon, light blue and greenish yellow.

Stamp 4: A patient testing his eyesight after a cataract operation done with a combination of Chinese and western methods. Scene of the needle operation

in the background. Violet, yellow-green, salmon and white.

All stamps are of 8 fen denomination and measure 31 x 58 mm. Perf. 11½. Color photogravured. Serial numbers: T 12 (4-1 to 4-4).



New Archaeological Finds Enrich Study of Early Science

HSIA NAI

THE STUDY OF natural science began early in ancient China, as in other highly-developed ancient civilizations. Recent archaeological finds related to science and technology show how clearly progress in these fields was linked with the practical experience of the working people, how the class struggle and production promoted development in these fields, and how they in turn served politics and production.

Astronomy and the Calendar

Astronomy developed because the working people of ancient times needed to understand and fix the seasons for best results in farming and stock raising. Astronomical and calendrical knowledge going back to the Yin (Shang) dynasty (14th-11th century B.C.) is contained in inscriptions on the more than 4,800 oracle bones unearthed from ruins at Anyang, Honan province in 1973.

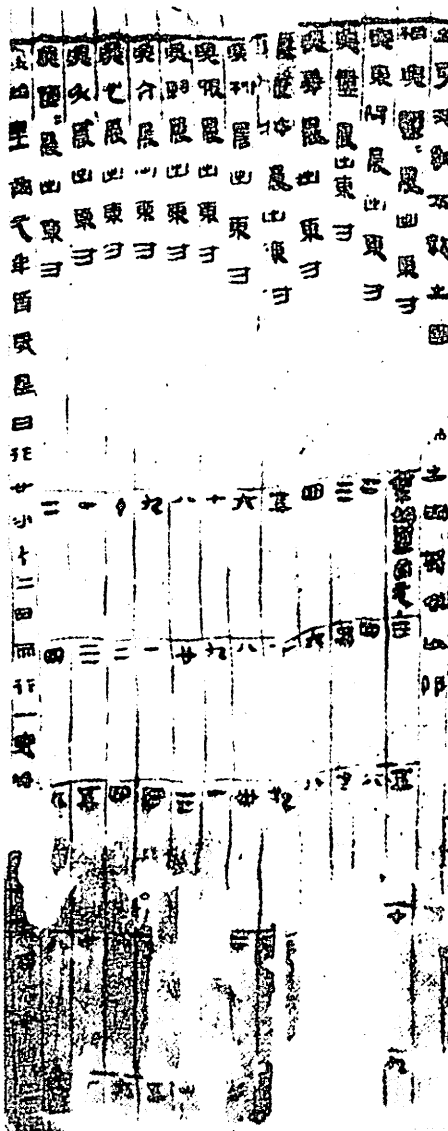
Estimates of planetary revolutions very close to the true values calculated in modern times were among the writings on silk unearthed in 1973 from Tomb No. 3 dating from the second century B.C. at Mawangtui in Changsha, Hunan province. They are part of the *Wu Hsing Chan (Treatise on Planetary Astrology)*. It is accompanied by a table of planetary motions, a record of the positions of the planets Venus, Saturn and Jupiter in the 70 years between 246 and 177 B.C. and the synodical periods of the planetary revolutions derived from the record. These were probably written down around 170 B.C. The accuracy of the estimates has aroused great scientific interest.

Another writing on silk from the same tomb is entitled *Illustrated Descriptions of Stars and Cloud Forms*. It contains drawings of

comets and cloud forms accompanied by explanations of divinations made according to them. In ancient times the study of the magnitude and motions of celestial bodies and of atmospheric phenomena was often linked with divination. Reactionary Confucian scholars in particular often mixed superstitious beliefs with scientific knowledge, a practice that calls for our criticism today.

Ruins of the world's earliest extant astronomical observatory

Wu Hsing Chan, second century B.C. treatise on planetary astrology from Tomb No. 3, Mawangtui, Hunan province.



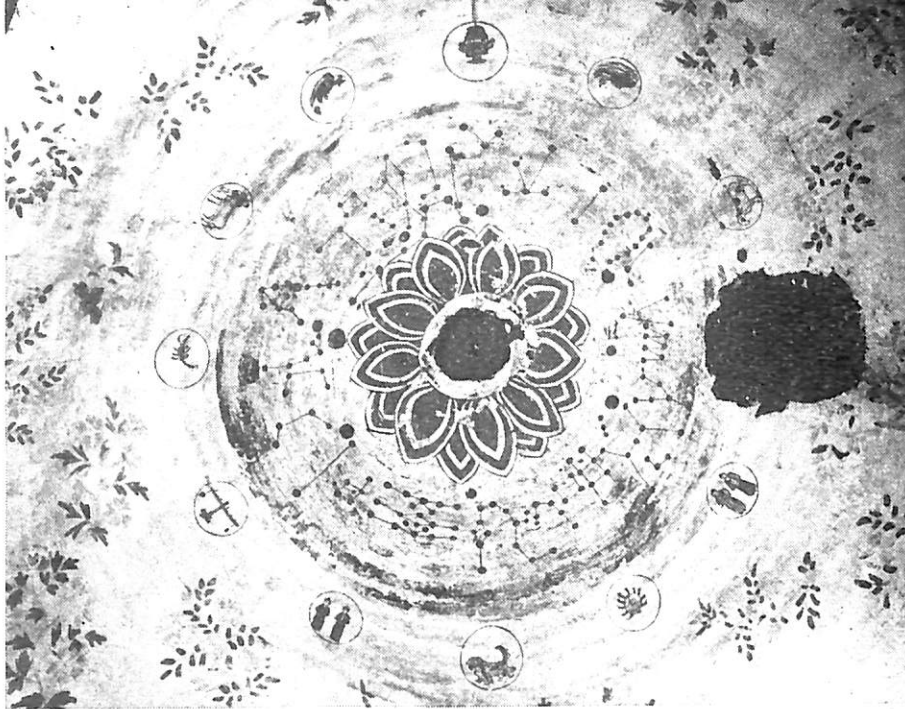
dating from the Eastern Han period (A.D. 25-220) were excavated in 1974-75 in Yenshih county near Loyang, Honan province. Built of rammed earth, it still stands eight meters above ground.

A bronze instrument found in 1965 has proved on re-examination to be not a ruler as originally thought but a portable gnomon with a shadow template for aiding astronomical observations. Excavated in a tomb from the middle of the Eastern Han period at Yicheng, Kiangsu province, it is composed of a 19.2-centimeter vertical *piao* (gnomon) and a 34.39-cm. *kuei* (shadow template). While a gnomon of nine (Han dynasty) feet is generally mentioned in ancient texts, this one is only eight (Han dynasty) inches long. The template is graduated and can be used to indicate the solstices and seasons according to the length of the noonday shadow cast by the sun.

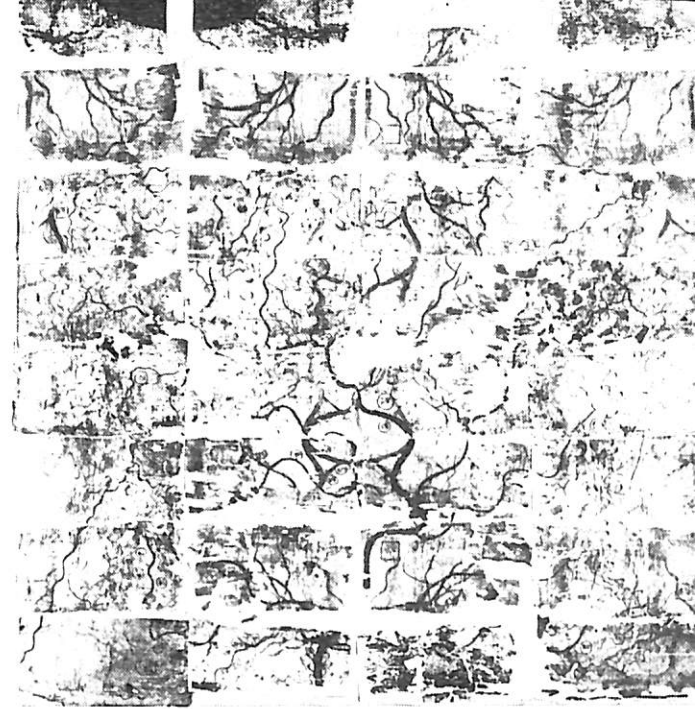
Another interesting instrument is a bronze clepsydra or water clock unearthed from the tomb of Liu Sheng, Prince of Chungshan (died 113 B.C.), at Mancheng, Hopei province. It consists of a cylinder with a small outlet near the bottom. As the water drips out, a graduated indicator-rod inserted through the lid and handle sinks, indicating the passage of time in much the same way as the sand in the hourglass of medieval Europe. It was a convenient little timepiece, standing only 22.4 cm. high.

The working people of ancient times, out in the open at night much of the time, had long been aware of the regularity of movement of the stars and constellations and used them as a guide for their seasonal work. Eventually maps of the heavens were drawn. Star maps have been found in Northern Wei, Sung and Liao dynasty tombs excavated in recent years. One of the most important was painted on the ceiling of the

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Star map on the ceiling of a Liao dynasty tomb (1116).



Map of the southern part of the State of Changsha in early Western Han period from Tomb No. 3, Mawangtui. South is at the top.

Northern Wei tomb of Yuan Yi (died 526), discovered at Loyang in 1974. It shows the Milky Way and more than 300 stars, some of them linked to indicate constellations.

Further studies have been made of star maps carved on stone found in the tombs of Chien Yuan-kuan, King of Wuyueh (died 941), and his concubine, discovered several years ago at Hangchow. These two are China's oldest extant stone-carved star maps, 300 years older than the world-famous planisphere at Soochow engraved on stone in 1247. Both show about 200 stars representing the 28 *hsiu* (lunar mansions, or Chinese zodiacal constellations), the Pole Star and the Big Dipper (the Great Bear). They have three rings representing the "circle of permanent appearance" (stars within this sphere can always be seen at night from the point of observation), the celestial equator, and the "circle of permanent invisibility" (stars outside this sphere cannot be seen from the point of observation). As deduced from the rings, the point of observation from which these maps were made was about 37° north latitude, and the date of observation about A.D. 850 or slightly earlier.

A map on the ceiling of a Liao dynasty tomb (1116) discovered in 1974 at Hsuanhua, Hopei province, has the 28 *hsiu* (Chinese zodiacal constellations) encircled by figures drawn in Chinese style representing the 12 signs of the solar zodiac, which originated in the West.

Star maps in several Tang dynasty (7th-8th century) tombs recently excavated at Sian in Shensi province also show the 28 *hsiu*, but on none of these are the positions as accurate as on the finds mentioned above.

In an agricultural country like China astronomical knowledge in ancient times was applied mainly to making and regulating the calendar. China's earliest extant complete almanac is one compiled in 134 B.C. found in 1972 in a Western Han tomb at Yinchuehshan in Linyi, Shantung province. This Han dynasty almanac was, like the calendar of the preceding Chin dynasty, based on the Chuan Hsu calendar, which calculated the beginning of the year from the tenth month. This shows how the Han dynasty rulers continued the systems instituted during the Chin dynasty under the Legalist line.

Mathematics and Metrology

In ancient China the term *chou jen* (literally, computer) was used for a person versed in both astronomy and mathematics, as many scientists were, indicating the close relationship between the two. Mathematics was accorded great importance because often it was the key to solving production problems.

Early calculation was aided by the use of counting rods. Thirty-one of these made of bone, each about 13.5 cm. long and 0.3 cm. in diameter — the same size as those described in Han dynasty records

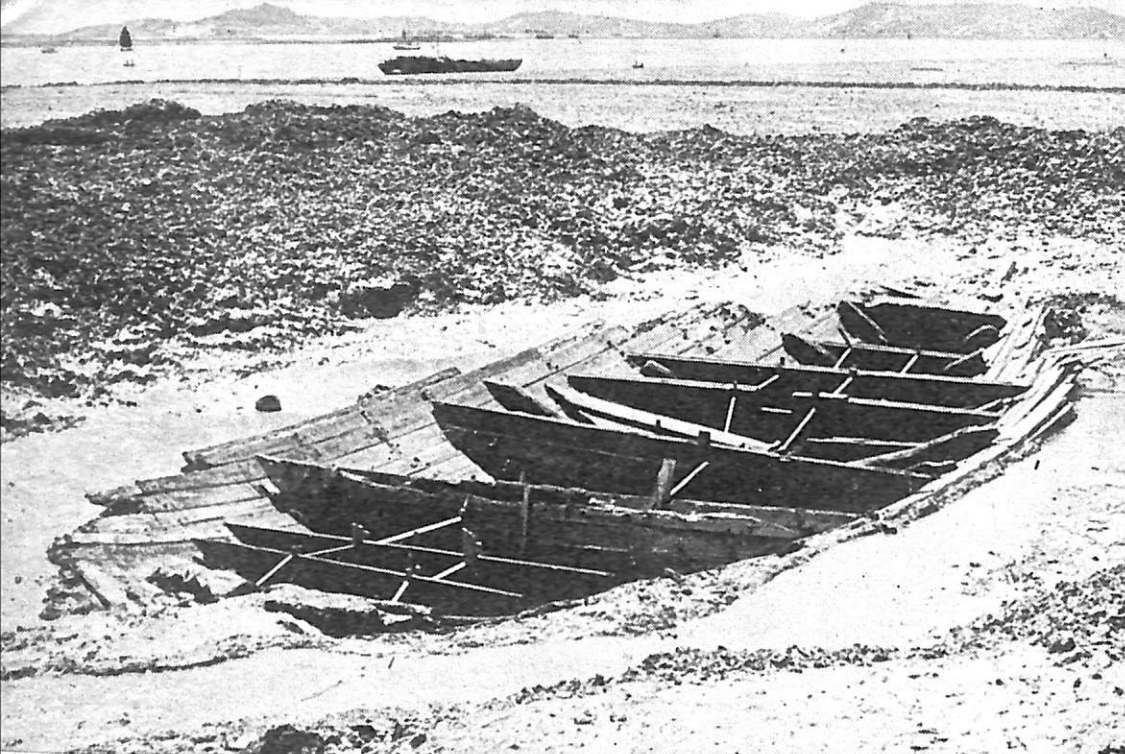
— were discovered in 1971 in a Western Han tomb at Chienyang in Shensi province. These are the earliest existing counting rods. Such rods were in wide use prior to the invention of the abacus in the 11th century and its general use since the mid-15th century.

An iron weight and a pottery measure of volume have been found dating from the time of Emperor Chin Shih Huang. He unified weights and measures in line with the Legalist policy of consolidating a strong central government. The two finds are inscribed with the imperial mandate on unifying measures issued by him in 221 B.C., the 26th year of his reign and the year he completed unification of the country. They were discovered at Wenteng county, Shantung province, and in Kirin province respectively.

Measures of length made of bronze and bone and bronze measures of volume from the Han dynasty have also been found. Some of the bronze vessels are inscribed with numbers denoting the length, capacity and weight.

Cartography

Tomb No. 3 at Mawangtui in Changsha also yielded maps drawn on silk which, dating from the second century B.C., are the earliest yet found in China. They are valuable for studying the history of Chinese cartography. Most interesting is one showing the eight counties in the southern part of the



Hull of the 13th-century oceangoing ship found at Chuanchow, Fukien province.

State of Changsha. The map measures 96 cm. square, and is drawn with the south at the top to a scale of about 1:200,000. It shows the principal cities, rivers and mountains. County seats are indicated by small squares, township seats by small circles, roads by fine straight lines and waterways by different sizes of curved lines. Small hills are indicated by shaded outlines and mountains by rough contour lines. Comparison with a modern map of the same region has shown the drawing to be highly accurate.

Another is a military map of the southern part of the State of Changsha, indicating sites of cities and designations for troops garrisoned there. Still another is the plan of a county town, showing the outer walls and houses. These discoveries are 1,300 years older than the previous earliest known Chinese maps, the two carved on stone tablets in 1136 and preserved in the Pei Lin (Forest of Tablets) at Sian. Made in the Han dynasty when the Legalist line was politically dominant, they are sometimes more accurate than those done in later periods when Confucian thinking held sway.

Use of Physics, Chemistry

In 1974 a stone statue was discovered buried in the riverbed at the famous Tukiangyen irrigation project in Kuanhsien county, Szechuan province. It was of Li Ping, prefect of the Shu prefecture

(today's Szechuan) from 256-251 B.C. under the State of Chin. Carrying out the Legalist line stressing agriculture, he supervised the construction of the irrigation system, which has served through 20 centuries down to the present. The statue, which had originally stood in the water, was made in A.D. 168 both as a token of the people's esteem for him and as a marker for measuring water levels. A historical note states: Water at its lowest level should not be below the feet, and at its highest, should not rise above the shoulders.

A great number of ancient carvings and inscriptions about

floods and droughts have been found during archaeological surveys made between 1967 and 1973 on the Yangtze River below Chungking. Carved stone inscriptions at Fuling, Szechuan, record low water levels in 72 different years beginning with A.D. 764. There is also a carved stone fish which serves as a water marker (see "Stone Fish at Fuling — Ancient Hydrological Station on the Yangtze", China Reconstructs, September 1974). These provide data useful in the study of China's hydrological history and in building new water conservation projects on the river.

The level of China's shipbuilding in ancient times is attested by the remains of a 13th-century oceangoing vessel discovered in 1974 at Chuanchow (the Zaiton mentioned in Marco Polo's *Travels*) in Fukien province. The keel and hull are fairly well preserved. The latter, measuring 24 m. long and 9 m. wide, is divided into 13 watertight compartments. The ship had a capacity of 200 tons or more.

Also on the ship were a capstan, some oars, holes for a foremast, a midmast and the stern-post rudder. The whole structure was solidly put together to withstand the buffeting of ocean sailing. In the hold were about 2.35 tons (wet) of fragrant wood such as lakewood, aloe and sandalwood. Also substances like areca nuts, ambergris, frankin-

Figures from *Illustrated Gymnastics* from Tomb No. 3, Mawangtui.



cense, cinnabar and quicksilver, which were used in medicines. Only a small amount of pottery and porcelain was found, indicating that these pieces were probably for everyday use on the ship. There were also 96 wooden slips with fine strings attached, obviously used for identifying the various cargoes, and 504 copper coins, the latest dated 1271. This discovery corroborates historical records of Chinese voyages of that time to develop trade and friendly relations with countries in Asia and East Africa.

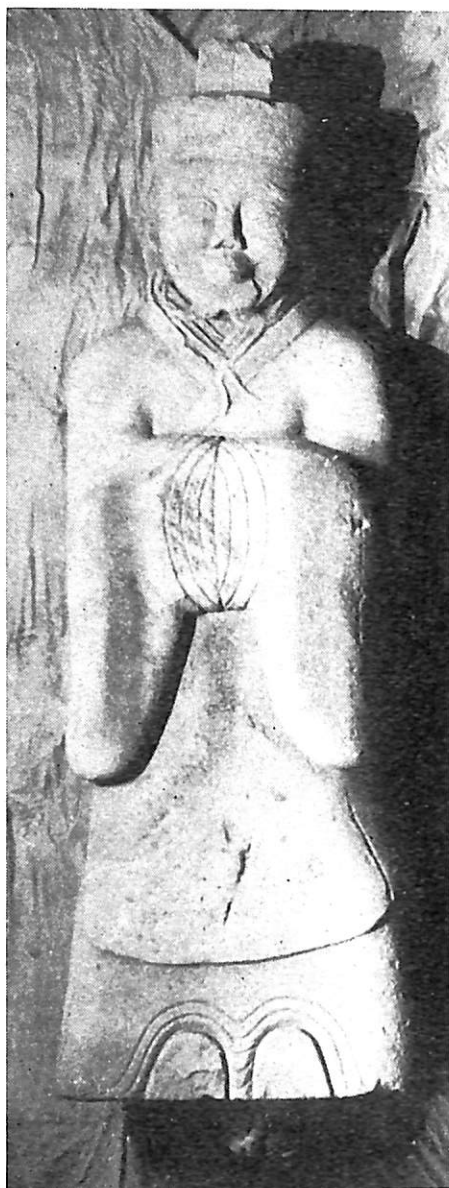
The above finds in the fields of hydraulic engineering and ship-building throw much light on the people's early knowledge of physics. This and also their mastery of chemistry is shown too in the high-level achievements in ceramics and both bronze and iron metallurgy (see *China Reconstructs*, November 1975).

The large quantities of damasks, brocades and other silks unearthed from the Mawangtui tombs reveal the level of 2nd century B.C. textile weaving, another craft having to do with both physics and chemistry. Among the finds was a piece of silk with a stenciled polychrome design and another of uncut-pile brocade, a fabric demanding a high level of technology of which samples have rarely been found.

We have reconstructed a Han dynasty loom from pictures of them engraved on stone at the time. It consists of a wooden frame, heddle, warp beam, cloth beam and treadle. Though rather complicated, it is still far below the technical level marked by the draw loom used then for weaving brocades.

Medicine

There have been many new finds concerning medicine. One is a collection of 92 wooden slips inscribed with more than 30 prescriptions used in the medical, surgical and gynecological fields. They also contained information on treatment by acupuncture. The prescriptions tell how to prepare the drugs — boiled in water, soaked in wine or made into pellets, pills, ointment or powder. The slips were unearthed from an Eastern Han tomb at Wuwei, Kansu province. Acupuncture needles of gold and silver dating



Stone statue of Li Ping at Tukiangyen, Szechuan province, carved in A.D. 168.

from two centuries earlier were found in the Western Han tomb at Mancheng, Hopei province.

Among the writings on silk in Tomb No. 3 at Mawangtui were some that deal with medicine and a drawing titled *Illustrated Gymnastics*. The first part of the 20,000-character medical writings is made up of a number of treatises which we had read about but had never seen: *On Abstinence from Food and Inhalation of Pneuma*, *The Healing Art of Moxibustion*, *Diagnosis from Symptoms Revealed by the Pulse in the Veins* and *Diagnosis of the Symptoms of Mortal Diseases*. The second part is made up of 270 prescriptions for treating 52 different diseases and ailments, specifying dosage and ways to take them.

The *Illustrated Gymnastics* depicts more than 40 male and female figures doing exercises, with captions giving the name of the illness each is designed to treat. The movements include squatting and embracing the bent knees, a slow walk, raising the arms high, and bending over with the neck held stiff. The movements and stances are frequently likened to those of animal life — apes, bears, cranes and the like. These gymnastics were prescribed both for physical fitness and as clinical therapy.

Of greatest medical interest are the findings of the autopsy performed on the corpse of the wife of the Marquis of Tai, occupant of Tomb No. 1 at Mawangtui (see *Study of a Body 2,000 Years Old*, *China Reconstructs*, October 1973). The study has yielded a wealth of anatomical, histological and pathological data. The fact that the woman suffered from a variety of ailments is important material for the study of illnesses of her time. She had generalized atherosclerosis. In her lung were calcified tuberculosis foci. The presence of blood fluke eggs show that she had schistosomiasis. Ova of whipworms and pinworms were found in her abdomen. A bony excrescence at the fourth intervertebral space had probably caused her back and leg pains. Her right forearm was deformed as the result of an improperly set fracture. Stones were found in the common bile duct. She probably died suddenly of a myocardial infarction brought on by a coronary atherosclerotic heart attack caused by biliary colic.

Several kinds of medicinal herbs — cayenne pepper, cinnamon, lesser galangal, sweetgrass — were found in silk bags in the same tomb. These plus the prescriptions found at Wuwei and Changsha give us the names of more than a hundred different medicaments made from animal, vegetable or mineral substances, valuable information for pharmaceutical study.

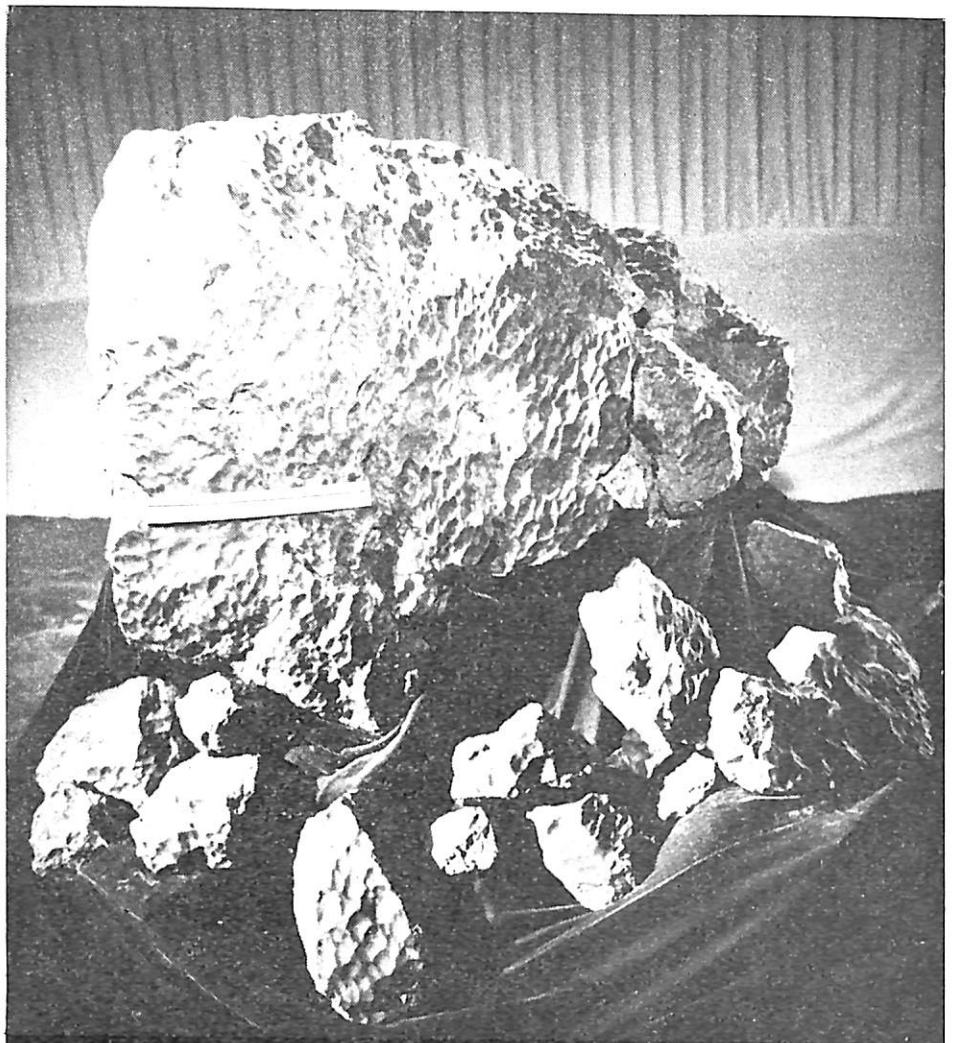
In the Mawangtui tomb were also found cereals and fruits and the skeletons of domesticated and wild animals, which will benefit our study of zoology, botany and the agricultural sciences.

IN MID-AFTERNOON on March 8 a stone meteor flamed across Kirin province and at 15:01:59 hours exploded over Chinchu commune outside the city of Kirin, shaking the earth. The echoes reverberated like peals of thunder for five minutes. Fragments scattered radially over an area of 500 square kilometers, falling in seven communes in two counties and the city outskirts of Kirin. No injury or damage resulted.

Most fragments fell in Tatum commune outside Kirin and Chiangmifeng commune in Yungchi county. Larger ones fell in Chinchu commune. The three largest continued southwest in the direction of the earth's course around the sun and struck in the Chiuchan and Kutientzu communes outside Kirin and in Huapichang commune in Yungchi county.

The last fragment hit in Huapichang at 15:02:36 hours, smashing through a 1.7-meter layer of frozen soil, driving down 6.5 meters and forming a crater over two meters in diameter. The impact blasted dirt many meters into

Scientists study the surface characteristics of the largest meteorite and discuss the physical and chemical processes it went through in the atmosphere.



Huge Meteorite Shower in Kirin

the air and clumps landed 100 meters away.

Local people promptly made careful observations, took notes, collected meteorites and marked craters. This greatly aided the work of a research team sent by the Chinese Academy of Sciences which conducted investigations in cooperation with the scientific and technical departments of the province and city.

More than a hundred of the fragments, weighing over 2,600 kg. all

◀ The largest stone meteorite in the world — 1,770 kg. — and some fragments.

told, have been located, the smallest weighing less than half a kilogram, three of them over 100 kg. The largest weighs 1,770 kg. — 690 kg. more than the stone meteorite which fell in the United States on February 18, 1948, previously the world's largest.

The meteorites, burning hot when they fell, were in a great variety of shapes, their surfaces black or brown-black fusion crusts with pits and flowlines of various

sizes. They consist mainly of augite and olivine with small amounts of kamacite, taenite, magnetite and other metallic minerals. Of typical chondritic structure, they are called olivine-bronzite chondrites. Chemical elements include silicon, magnesium, iron, sulfur, calcium, nickel and aluminum.

Over 3,000 years ago China recorded shooting stars and meteorites, and very early had a correct scientific understanding of them. The *Historical Annals* written in the second century B.C. states that

Surveying the crater made by the largest meteorite.



Scientists gather information from a peasant who observed the shower.



Scientists and a local peasant record, organize and make preliminary appraisals of meteorites collected by commune members.

“when a star falls to earth, it is a stone”.

After liberation, the Party and state attached importance to this work and the people supported it. As a result, three meteorite showers have been discovered and collected. The first was an iron meteorite shower which had fallen during the Ming dynasty (1368-1644) in what is now Nantan county in the Kwangsi Chuang Autonomous Region. It was located in 1958. The second was a stone meteorite shower which fell in Shuangyang county in Kirin province in 1971.

For number, weight and dispersion, the recent meteorite shower is rare in history. These specimens provide much scarce information about space for research in astronomy, astrophysics, high energy physics, cosmo-chemistry and the history of celestial bodies and the earth.



Step Up Militia Training, Be Prepared Against Aggression (Poster)

Lou Chi-kuei and Kuan Yu

Cultural Notes

Soldiers' Art

THIS YEAR'S EXHIBITION of art by men and women of the Chinese People's Liberation Army held in Peking was distinguished for its new artists, new works and new subjects.

Greeting the viewers in the main hall was a huge oil, "Chairman Mao Teaches Us to Paint for the Revolution" (see color page). It shows Chairman Mao smiling approvingly at sketches made by young soldiers in the First Revolutionary Civil War (1924-27) and others who had come to study at the National Institute of the Peasant Movement in south China's Kwangchow. With that war against imperialism and feudalism developing swiftly, in 1926, to meet the needs of the rapidly-

spreading workers' and peasants' movements Chairman Mao had set up the institute to train leaders for the peasant movement. This was just before the founding of the revolutionary armed force that was to become the People's Liberation Army.

In a course at the institute he called for art that would help promote the peasant movement. The works in this painting have titles like "Down with the Imperialist Powers" and "Long Live the Peasant Associations". The warm give-and-take, with the young students gathering around attentively, brings to life Chairman Mao's deep interest in what direction art should take, even in those early days of the revolution.

Art that serves the revolution has been a tradition in the political propaganda work of the Chinese revolutionary army ever since. Art has played a militant role in every revolutionary war since then. This tradition gained a new dimension in the Great Proletarian Cultural Revolution and the movement to criticize Lin Piao and Confucius as more and more PLA men and women took up art in an increasing variety of forms. This latest exhibition displayed 600 works — traditional-style paintings, oils, woodcuts, new year posters, papercuts, lantern slides and sculptures — 95 percent of which are by soldiers or company cadres. Its glowing colors and great vitality and militancy make it a grand re-

view of what can happen when Chairman Mao's revolutionary line in art is implemented.

Revolutionary Army

The PLA is a people's army founded and commanded by Chairman Mao. An important theme of the exhibition is to eulogize Chairman Mao and his proletarian line in army building. In "A Red Army Song", a traditional-style work, we see a group of young PLA men having a get-together with the local people during field training in the Ching Kang Mountains. They are listening to an old peasant play on his flute a song from the days when this area was a revolutionary base led by Chairman Mao. The painting expresses the close ties between the army and the people and their profound feeling for Chairman Mao.

Another work in traditional style, "First, Obey Orders in All Your Actions", takes its name from the first line of the Three Main Rules of Discipline and Eight Points for Attention. The painting portrays a commander leading his men in singing the rules set to music, showing the tradition of revolutionary discipline being passed on to the young generation of PLA men.

"Under the Apple Trees", another traditional-style painting (see color page), a young cook with water flasks and cups swinging from his shoulder pole passes beneath apple trees heavy with ripe fruit, taking water to the men helping a commune pick apples. The scene calls to mind an incident during the Third Revolutionary Civil War (1946-49) when the PLA was marching on the city of Chinchow in the northeast, a famous apple-growing area. The fruit was ripe on the trees, but even though the men were hungry and thirsty, they would not touch a single apple, for these belonged to the people.

Another refreshing representation of the tradition of revolutionary discipline is the woodcut "Don't Touch the Squash" (see color page). It shows PLA men as they file through a commune's fields on a moonlit night passing the word down the line, "Don't touch the squash." This glimpse of army life is typical in PLA history. During the war years even while pursuing the enemy the soldiers put up wooden signs reading, "Don't step on the shoots" and saw that the men, horses and artillery passed through the fields with great care.

Comradely relations between officers and men, another of the PLA's revolutionary traditions, are a help in the army's study of the theory of the dictatorship of the proletariat. In the woodcut "Between Upper and Lower", as a veteran commander just back from a day's labor sits on his lower bunk soaking his feet, a young soldier bends down from the bunk above to ask a question about Lenin's *The State and Revolution*.

New Socialist Things

Many of the works express the idea that the PLA stands firmly on the side of the new things born

and developed during the cultural revolution.

In "Keeping His Youth" (see color page), gouache, during a break in field work a grey-haired commander explains quotations from Marx, Engels and Lenin on the dictatorship of the proletariat to a group of young people with education who have gone to work on a farm. He typifies veteran revolutionaries who are helping to bring up a new generation to carry on the revolution.

"Return of the Native", a new year poster in bright warm colors, depicts a young man's "homecoming". Originally a city school graduate who had gone to work in this village, he has been away in the army. Now, returning for good to his second home, he is welcomed back by the commune members.

"New Doctors for Borderland Villages", a uniquely decorative papercut, shows a woman army medical worker teaching barefoot doctors of minority nationalities the use of medicinal herbs. In "I've Come to Learn from You", a new year poster, a woman army doctor is shown visiting a model clinic in a mountain village while out with the army on field training.

New Doctors for Borderland Villages (Papercut)

Yuan Kuo-ping



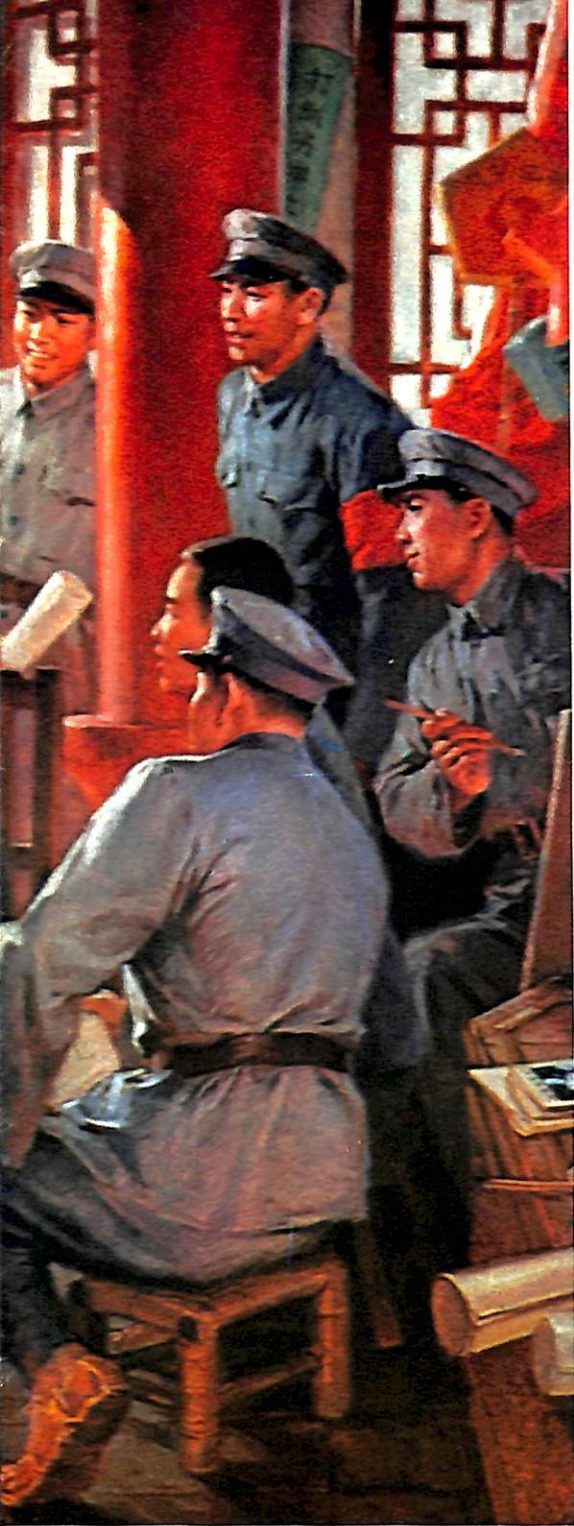


Chairman Mao Teaches Us to Paint for the Revolution (Oil) *Soldiers' amateur art group, Kwangchow PLA units*



Summer Training (Oil) *Chang Kuo-chiang, Sung Hsieh-hsiang and Hu Hsiang-tsai*





Under the Apple Trees (Traditional-style painting) Lei Hung-sheng and Liu Han-yu



"Don't Touch the Squash" (Woodcut) Wang Yuan-wen and Chi Hsi-yuan

Keeping His Youth (Gouache) Li Ping-kang





Getting Better All the Time (Oil)

Hsu Po

People's War

Many works depict the army, navy, air force and militia making preparations against war — digging underground tunnels to be ready to meet any attacks by imperialists, revisionists or other reactionaries, mastering the techniques of modern warfare, on guard at the frontiers and coastline and participating in army-civilian joint defense activities.

In "Getting Better All the Time", an oil, members of a tank crew give a sign of approval (the upturned thumb) for a militia unit's performance in a tank-demolition exercise. The tank has been stopped by a huge boulder and is covered with mock explosives and shells. The painting is an expression of the ideas that the mass of the people, armed with Chairman Mao's thinking on people's war, are a true bastion of iron, and that any imperialists or social-imperialists who dare to invade China will be drowned in a sea of people's war.

"Storing New Grain" is a watercolor of a peasant woman putting away grain in bins marked "For War Preparedness" after a good harvest.

Mass Activity

Works in the exhibition were selected from 15 army units noted

for their amateur art activities. These units have been outstanding in carrying on the PLA tradition of art to serve the revolution and in learning from the peasant painters of Huhsien in Shensi province and the worker-artists of Shanghai, Yangchuan and Luta. They see their amateur art activity as part of what Chairman Mao meant when he said, "The proletariat must exercise all-round dictatorship over the bourgeoisie in the field of the superstructure, includ-

ing the various spheres of culture."

It is a weapon in the class struggle in the ideological sphere, a medium for educating the army with Marxism-Leninism-Mao Tse-tung Thought so that it will remain a revolutionary force.

The works of the soldier-artists prove that hands that can man equipment, carry a gun and grow their own food can use the paintbrush just as competently. One of the aims is to coordinate art with the army's primary task at any given time. Each company has its own wall newspaper and lantern slide material. These use a variety of forms to depict army life and the works play a big role in building morale.

Art by the masses of the soldiers, like that by workers and peasants, is one of the new things that have appeared during the cultural revolution, a vivid expression of the deepening revolution in literature and art, a counter-blow at Teng Hsiao-ping's attempt to negate the cultural revolution and reverse correct verdicts.

— Han Ko

Between Upper and Lower (Woodcut)

Chen Chang-tai and Chiang Chung-hsiung



What Children Read in China

H SIAO MING, quick! I hear the Hsinhua Bookstore has some new books." The two teenage boys, Wang Ping and Hsiao Ming hurried off for Wangfuching, the big shopping street in downtown Peking. Each bought a copy of *Whistling Arrows*, and began to read it right there in the store.

The title piece in this collection of ten stories, put out by the People's Literature Publishing House, tells how a spy trying to flee the country was captured by a brave, resourceful boy.

This vividly-written story has been made into picture books published locally in provinces and cities and is a current nationwide hit as an animated papercut film.

The author, Chang Teng-kuei, is a cadre in the People's Liberation Army Railway Engineering Corps.

Amateur writer Chang Teng-kuei tells a story.



The free book-lending service at the central Hsinhua Bookstore in Peking.

When he is on home leave the children in his neighborhood flock to hear him tell stories and he often gives talks in schools. Children meeting him on the street clamor, "Uncle, tell us a story." He seldom refuses and is always able to come up with something exciting that takes only a few minutes to tell.

In 1950 Chang Teng-kuei fought in Korea with the Chinese People's Volunteers. Back in China in 1953, he had many stories to tell to young people about the part played by

Korean children in the fight against the enemy. These won the hearts of his young listeners and later he wrote them down for publication. Since then he has written many stories in his spare time. A collection entitled *Roads That Can Speak*, with the title story about defense work in a border area, is due off the press shortly.

"It's the live exploits of the youngsters that give me my inspiration," Chang Teng-kuei says. "When I write, the image of scores of heroic children fills my mind. It's they who are the country's future. When I look at them that's what I see. It's our duty to bring them up as worthy successors to the proletarian revolution."

Chang Teng-kuei is only one of a large number of amateur writers of stories for children in the ranks of the workers, peasants and army-men. The work of these amateurs is augmented by the writings of many professionals, including well-known writers and poets of adult literature. The fact that in every city district of Peking there is a group of writers of children's literature under the direction of the cultural bureaus is an indication of how widespread this branch of writing has become. It plays an important role in the education of the young.

Popular themes are courage in fighting class enemies, the noble communist quality of devotion to others without any thought of self, love for the working people and for manual labor.

Acts of heroism in socialist revolution and construction and in China's revolutionary wars have been taken as the topic for many children's books. The examples set by their heroes and heroines deeply influence the young. One such is Lei Feng. A soldier who became a hero of the Chinese People's Liberation Army, his life actions are recorded in the book *The Story of Lei Feng*. Another is Pan Tung-tzu, the boy hero in the novel and film, *The Shining Red Star*, which describes the development of a member of the Children's Corps in the Second Revolutionary Civil War period (1927-37).

Before the Great Proletarian Cultural Revolution, Liu Shao-chi and his like said children's books should contain nothing more meaningful than such rhymes as "Let's sit in a row and eat our fruit". These have given way to those closely related to real struggles in the lives of the people, including those of the children themselves.

There are no books about murders, terrorism, superstitious practices and unhealthy fantasies, or those extolling the bourgeois reactionary philosophy of getting rich quick and leading a lazy, comfortable life, which poison the thinking of the young. Instead of reading about mythical palaces and hoards of gold and treasure conjured up by fairies at the touch of a magic wand, children in China now read how alkaline wasteland has been turned into fertile fields and barren hills into rich orchards through the strenuous collective work of the commune members and their children.

DEEP CONCERN for securing adequate reading material for children is shown by the Chinese Communist Party and the people's government at all levels. Publishing houses in Peking, Tientsin, Shanghai and all provinces and autonomous regions have people whose main responsibility is the

publication of reading matter for children.

In the People's Literature Publishing House in Peking and the Shanghai People's Publishing House, the editors of children's literature make regular rounds of kindergartens, primary and middle schools to find out what young readers like and want. They use their findings to get novels, short stories, fables and other forms of literature for different age groups. The People's Fine Arts Publishing House and others in the provinces, municipalities and autonomous regions specialize in the production of picture story books.

To make sure that their publications are what their young readers want, the People's Literature Publishing House makes a practice of distributing copies of books in page proof and asking for comments. To learn of opinions and demands at first hand, the editors of the Peking People's Publishing House often work behind the counter in the children's section of the Hsinhua Bookstore.

Among other activities of the publishing houses are the collection, editing and publishing of rhymes and songs written by children. *I Join the Battle by Writing Rhymes* (People's Literature Publishing House) is a collection written by children of the Peking Hsissupei Primary School during the period of their criticism of Lin

Piao and Confucius. Publishers also put out books of popular, easy readings for children on politics, history, natural science and other subjects.

To ensure that children's reading material is available to all, it is sold at a very low price, most items being no more than 20 or 30 fen (10 or 15 U.S. cents).

Peking, Shanghai, Wuhan and other cities have special children's libraries. Staff members of the Peking Children's Library take their reading material and visit schools and neighborhood committees and help provide guidance for young readers.

The Hsinhua Bookstore in Peking and other big cities have a free book-lending service and provide space where children can read on the spot. Great numbers use this service daily.

In addition to various local newspapers and literary periodicals that regularly carry articles for children, there are special children's newspapers and periodicals published locally in provinces and cities. The Shanghai weekly newspaper *Little Red Guard*, for example, has a wide circulation. Radio stations have regular children's programs. Children also enjoy the regular cultural programs which include the telling of revolutionary stories, recitations with music, and — most popular of all — the serial reading of novels.

Children Enjoy Reading (Poster)



Lesson 20

沙石峪

Shāshíyù

Sandstone Hollow

在中国的北方，有一个小小的
Zài Zhōngguó de běifāng, yǒu yí ge xiǎoxiǎo de
At China's north have a small
山村，这就是有名的沙石峪
shāncūn, zhè jiù shì yǒumíng de Shāshíyù
mountain village. This is (the) famous Shāshíyù
大队。
dàduì.
brigade.

这里本来是穷山沟，人们常
Zhèlǐ běnlái shì qióng shān'gōu, rénmen cháng
Here originally was (a) poor mountain gully. People often
说：“土如珍珠水如油，漫
shuō: “Tǔ rú zhēnzhū shuǐ rú yóu, mǎn
said, “Earth (is) like pearls, water like oil, full
山遍野大石头。”解放前，一
shān biàn yě dà shítóu.” Jiěfàngqián, yì
mountains, all over wild, big stones.” Liberation before, one
亩地只能收七八十斤粮食。
mǔ dì zhǐ néng shōu qībāshí jīn liángshí.
mu land only could harvest 70 or 80 jin grain.

解放后，沙石峪的
Jiěfànghòu, Shāshíyù de
Liberation after, Shāshíyù's
在中国共产党的领导下，走上了
zài Zhōngguó Gòngchǎndǎng de lǐngdǎo xià, zǒushàng
at Chinese Communist Party's leadership under, walked on
毛主席指引的发展社会主义农业的
Máo zhǔxí zhǐyǐn de fāzhǎn shèhuìzhǔyì nóngyè de
Mao Chairman pointed (out) develop socialist agriculture's
集体化道路，大规模地进行着改造
jítǐhuà dàolù, dà guīmóde jīnxíngzhe gǎizào
collectivization road, (on a) large scale carrying on transform
自然的斗争。
zìrán de dòuzhēng.
nature's struggle.

一九六六年春天，沙石峪大队党支部
Yījiùliùnián chūntiān, Shāshíyù dàduì dǎngzhībù
1966 year spring, Shāshíyù brigade Party branch
深入开展农业学大寨运动，带领
shēnrù kāizhǎn nóngyè xué Dàzhài yùndòng, dàilǐng
deeply began agriculture learn from Tachai movement, led
一百多名男女青年，动手在
yībǎi duō míng nán nǚ qīngnián, dòngshǒu zài
one hundred over men women young people get to work at
石头山上建造丰产田。他们白天
shítóu shānshàng jiànào fēngchǎntián. Tāmen báitiān
stony hills on build high-yielding fields. They daytime

开山筑坝，夜晚从五里
kāi shān zhù bà, yèwǎn cóng wǔ lǐ
opened mountains built embankments, (at) night from five li
以外的地方，往回挑土造田。
yiwài de dìfang, wǎng huí tiāo tǔ zào tián.
away place toward return carried earth (to) build fields.
这样不停地干了十天十夜，挑了
Zhèyàng bùtíngde gānle shí tiān shí yè, tiāole
This way no stop worked ten days ten nights, carried
两千多筐土，走了一万多里
liǎngqiān duō kuāng tǔ, zǒule yíwàn duō lǐ
two thousand over baskets earth, walked ten thousand over li
路，造出一亩梯田。当年的产量
lù, zào chū yì mǔ tītián. Dāngnián de chǎnliàng
road, built one mu terraced fields. That year's yield
就比造梯田以前提高了好几
jiù bǐ zào tītián yǐqián tígāole hǎo jǐ
compared (to) build terraced fields before, (was) raised several
倍，收了五百多斤粮食。接着，在
bèi, shōule wǔbǎi duō jīn liángshí. Jiēzhe, zài
times, harvested five hundred over jin grain. Then at
文化大革命的推动下，沙石峪
wénhuà dà gémíng de tuīdòng xià, Shāshíyù
cultural great revolution's impetus under, Shāshíyù
社员们又继续建造了四百
shèyuánmen yòu jìxù jiànzaole sībǎi
commune members again continued (and) built four hundred
多亩梯田，修了几十处水利
duō mǔ tītián, xiūle jǐshí chù shuǐlì
over mu terraced fields, built several tens places water conservation
工程，农业生产获得了丰收，
gōngchéng, nóngyè shēngchǎn huòdéle fēngshòu,
projects, agricultural production achieved bumper harvests,
亩产达到六百多斤。
mǔchǎn dá dào liùbǎi duō jīn.
per-mu production reached six hundred over jin.

沙石峪的
Shāshíyù de
Shāshíyù's
贫下中农
pínxiàzhōngnóng
poor (and) lower-middle peasants
艰苦奋斗，
jiānkǔ fèndòu,
hard struggled,
用自己的双手改变了家乡的
yòng zìjǐ de shuāngshǒu gǎibiànle jiāxiāng de
using own two hands changed home village's
面貌。许多到这里来参观学习的
miànmao. Xǔduō dào zhèlǐ lái cānguān xuéxí de
face. Many to here come visit (and) learn
人，都称赞沙石峪是学大寨的
rén, dōu chēngzàn Shāshíyù shì xué Dàzhài de
people, all praise Shāshíyù is learn from Tachai's

好 榜样。
hǎo bǎngyàng.
good example.

Translation

In north China there is a small mountain village, the famous Shashiyu (Sandstone Hollow) brigade.

This was originally a poor mountain gully where the people used to say, "Earth is as precious as pearls and water as oil. The whole mountain wilderness is covered with huge stones." Before liberation the per-*mu* yield of grain was only seventy or eighty *jin*. (1 *mu* = $1/15$ hectare or $1/6$ acre; 1 *jin* = $1/2$ kg. or 1.1 lb.)

After liberation the poor and lower-middle peasants of Shashiyu, led by the Chinese Communist Party, took the path of collectivization for developing socialist agriculture as pointed out by Chairman Mao. They are carrying on a large-scale struggle to transform nature.

In spring 1966 the Party branch of Shashiyu brigade, launching a deep-going movement to learn from Tachai, led over 100 young men and women to build high-yielding fields on the stony hills. They opened up the hillsides and built embankments in the daytime and carried earth from five *li* away to build the fields at night. (1 *li* = $1/2$ km. or $1/3$ mile) They worked like this without stopping for ten days and nights. They carried over 2,000 baskets of earth, walked more than 10,000 *li* and built one *mu* of terraced fields. That year the yield was over 500 *jin* of grain, many times that before they built the terraced fields. Then, under the impetus of the cultural revolution, the Shashiyu commune members went on to build more than 400 *mu* of terraced fields and dozens of water conservation projects. They got good harvests. The per-*mu* yield reached over 600 *jin*.

The poor and lower-middle peasants of Shashiyu worked hard and with their own hands changed the face of their native village. Many people who come to visit and learn from them praise Shashiyu as a good example in learning from Tachai.

Notes

1. Approximate numbers.

In Chinese there are several ways to indicate an approximate number. Following are the most often used:

(1) Two consecutive numbers under ten used together. *Tā hēle sānsì bēi jiǔ* 他喝了三四杯酒 (He drank three or four cups of wine). *Zhuōzishàng fàngzhe shí wǔliù ge chábei* 桌子上放着十五六个茶杯 (On the table there are fifteen or sixteen teacups). *Jiěfàngqián, Shāshíyù yì mǔ dì zhǐ néng shōu qībāshí jīn liángshí* 解放前,沙石峪一亩地只能收七八十斤粮食 (Before liberation, only seventy or eighty *jin* of grain could be harvested from a *mu* of land at Shashiyu.)

(2) Using 几 *jǐ* (several) for an unidentified number under ten. *Jīntiān wǒ jiā lái le jǐ ge péngyou* 今天我家里来了几个朋友 (Several friends came to my house today). *Shāshíyù de shèyuánmen xiū le jǐ shí chù shuǐlì gōngchéng* 沙石峪的社员们修了几十处水利工程 (Commune members of Shashiyu built several tens of water conservation projects). *Zhèběn shū yǒu bāshí jǐ yè* 这本书有八十几页 (This book has 80-some pages).

(3) Using *duō* 多 after a number for "more than" or "over". *Shèyuánmen jiànzaole sībǎi qīshí duō mǔ títán* 社员们建造了四百七十多亩梯田 (The commune members built more than 470 *mu* of terraced fields). *Huìyìshìlǐ yǒu sānshí duō bǎ yǐzi* 会议室里有三十多把椅子 (There are more than 30 chairs in the meeting

room). *Wǒmen yìqǐ gōngzuòle liǎng nián duō* 我们一起工作了两年多 (We worked together for more than two years). *Zhèzhī gāngbǐ sì kuài duō qián* 这支钢笔四块多钱 (This pen costs over four yuan).

多 placed after the number means more than that number. *Sībǎi qīshí duō mǔ* 四百七十多亩 means: 470 plus from one to nine *mu* of land. *Sānshí duō bǎ yǐzi* 三十多把椅子 means: 30 plus from one to nine chairs.

多 placed after the measure word or a noun without a measure word means a fraction of one. *Sì kuài duō qián* 四块多钱 means: four yuan of money plus a fraction of a fifth yuan. *Liǎng nián duō* 两年多 means: two years plus a fraction of a third year.

2. The use of *bèi* 倍 (fold or times). When the word *bèi* 倍 is placed after a numeral, it indicates fold or times. *Nàge gōngshè jīnnián liángshí chǎnliàng bǐ qùnián zēngjiāle yí bèi* 那个公社今年粮食产量比去年增加了一倍 (That commune's grain output this year increased one-fold, or doubled that of last year). *Zēngjiā yí bèi* 增加一倍 means the original number plus one times itself. *Zēngjiā liǎng bèi* 增加两倍 means the original number plus two times itself.

Exercises

Translate the following two passages into English:

1. 沙石峪人民在自力更生的革命道路上胜利前进。在五年时间里,他们搬走了五千多座小石头山,从外边挑来四十多万筐土,建造了几百亩梯田。

2. 一九六五年,沙石峪一连 (*yílián* in a row) 二百五十多天没有下过大雨,地里一点水也没有,庄稼 (*zhuāngjia* crops) 种不上。全村男女社员就挑水抗旱,他们在八十几天的抗旱斗争中,一共挑了十三万多桶 (*tǒng* buckets) 水,走了四十一万多里路,使一千二百多亩地都及时地种上了庄稼。

(Answers on p. 30)

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